

Music News from Coast to Coast

DOWN BEAT

BALLROOM

CAFE

RADIO

STUDIO

SYMPHONY

THEATRE

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1927

"95% OF MUSIC IN CHICAGO IS CANNED!"

Says Petrillo, as He forbids Musicians to make any more Records after Feb. 1

"Records Will Completely Destroy Employment If Not Checked," he says.

Chicago, Ill.—No more records will be made in Chicago after February 1st!!! So ruled President Petrillo and his board of directors, as they boldly moved to forfeit whatever employment, recording activities gave musicians in the Chicago jurisdiction, in an effort to take a troublesome situation into their own hands.

Impatient with the ineffective policies of "watchful waiting" and burning with indignation at the growing use of recorded music by broadcasting stations, instead of flesh and blood talent, the Chicago board has chosen to fight the record companies openly.

Citing other crafts and professions that have seen it's employment destroyed by labor-saving devices, and having seen the musicians work dwindle year by year, with no relief in sight from the rising tide of "canned music", Petrillo bides there is no other solution than to get control of the source of record making.

"Why Should Musicians Destroy Themselves?"

Records originally made by musicians for home consumption are now competing with him and robbing him of jobs in the theater, the broadcasting studios and other places of amusement. Since Vitaphone was invented, the number of musicians engaged in theaters has been reduced from 2,000 to approximately

500. And now the widespread use of popular recordings by the stations for sustaining fillers and also to fill in between announcement periods, is cutting out thousands of dollars worth of work that would otherwise go to musicians.

"No sane, logical reason can be advanced to explain why musicians should continue to assist in destroying themselves," Petrillo's report

goes on, "which is exactly what they will succeed in doing if they continue to make recordings."

Average Recording Unit Receives \$1500 and Destroys \$1,000,000 Worth of Work

"The average recording unit receives in the neighborhood of \$1500 for a recording. This amount pays for the services of the entire band. When its part of the bargain has been performed, in other words when the job is complete, the finished record is then distributed to theaters, radio stations, and other places of amusement all over the country.

"By the time the record has worn itself out (mechanically and otherwise) and has been discarded, it has ruined and wiped out around \$1,500,000 worth of business for living musicians.

"Had not the record been made in the first place, it is only reasonable (Modulate to Page 6)

JOE SULLIVAN, BOB CROSBY'S PIANIST, COLLAPSES

New Orleans, La.—Joe Sullivan, one of the outstanding rhythm pianists of the world, was stricken ill here and rushed to a California sanitarium to recover his health. An integral part of Crosby's Dixieland band, Joe was the victim of a nervous break-down and a generally run down condition. Bob Zurke, a fine hot pianist from Detroit is taking his place.

Crosby's gang, terminate their engagement at the Roosevelt Hotel Jan. 7th, for a tour of 1-nighters and theaters. Deane Kincaide and Bob Haggard are doing the bulk of arranging.

College Band Even Swings Waltzes as Campus Rhythm Concert Draws 3000

Faculty Attends and Taps Feet, Too—

Lawrence, Kansas, Dec. 18—3,000 "swing" music bugs, deserted the dark depths of Bach chorals last night to buzz with excitement and pleasure around the "bright" strains of hot music. There wasn't any dancing... just swing music for the ears and the brothers Rachmaninoff and Kreuger should be green with envy at the success which attended the strains of this modern type of music... Rhythm gone Regal!

Even the more sedate members of the faculty were present and were observed tapping their toes to the riddling tunes. Eighteen members of the two most outstanding dance bands on the campus ("Red" Blackman and "Louie" Kuhn) formed the group. All members are students, who are working their way through school in this manner. Louis Fornan of Lawrence, a medical student and a trumpet player in Kuhn's band was conductor and commentator. The whole program was intelligently planned and found its climax in a 7 man jam session.

The Build Up

The whole idea started out innocently enough and as mild as the regarded strains of a Lombardo sax. In the possibilities of the idea struck the student governing bodies to agree to sponsor the idea. An Swardthout helped the growth

of the idea by offering the use of the two grand pianos in the Auditorium. Then last night found 3,000 students swinging "lightly" and with a down beat on soles and heels as the "Session" embarked on its concert "debut." The program was divided into four parts. First Louis Fornan conducted the group thru a series of numbers which marked the history (Modulate to page 6)

THE DUKE PLAYS THE COTTON CLUB

Duke Ellington began a brief reign at the Cotton Club amid pre-holiday confusion, but had no trouble in impressing everyone with the fact that his is still the most distinctive style in America, his band one of the best. His intriguing harmonies, unusual almost to the point of being weird, seem plausible when backed by the excellent playing of some of the best soloists in the business. There is little use in discussing Hodges' tenor work—it's excellent as usual. The Duke's own piano playing is always sufficiently entertaining to keep crowds around the bandstand. As for singers—well, there's Ivy Anderson, which should tell the whole story.

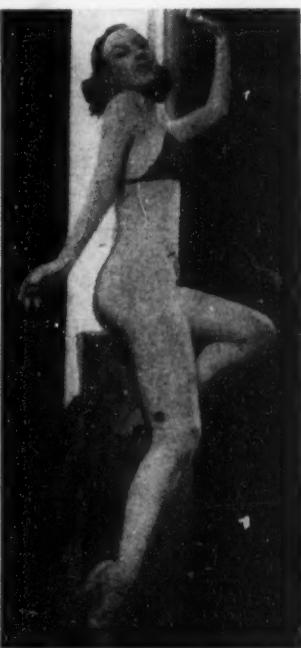
The "Mussolini of Music"



James Petrillo
(Reprinted from Time Magazine, Jan. 4th issue)

"Son of a sewer gang foreman, James Petrillo, who likes to be called 'The Mussolini of Music' was born in 1892 on Chicago's slummy West Side. He spent a precarious childhood selling newspapers, running elevators up and down Loop buildings, driving a horse and cart, peddling crackerjack and peanuts on a North Western railroad train. Young Petrillo played the trumpet, but so badly that the only jobs he could get were at picnics. On this account he went into politics. He served three years as vice president of the Chicago Federation of Musicians before he became its president in 1922. Highest priced labor leader in the U. S., Petrillo draws \$500 a week, directs an organization that handles \$250,000 a year. Most of this comes from the 8,500 members who pay yearly dues of \$16.

Casino Show Stars Nude Beauties



A brilliant French Casino show in Chicago's Morrison Hotel opens with Lou Bresce and Jimmy Garrett holding the batons. More later on this spot.

N. Y. ELECTS OWN PRES. FIRST TIME IN 15 YEARS

Rosenberg Amasses 4,659 Votes

New York City—The members of local 802 voted the Blue ticket (those in office last term) two weeks ago and elected as their president, Jacob Rosenberg who amassed a vote of 4,659. It was the first time in 15 years that the members of that local elected their own president.

Richard McCann was elected vice-president, William Feinberg—Secretary, Harry Suber—treasurer, and Mario Falcone, Dave Freed, George Koukly, John H. Long, Robert Strem, Sam Suber, Sam Tabak, John Manuti, and William Laender were elected to the executive board. Trial board has chairman Max Arons re-elected, with George Schecter, Emil Balzer, Sidney Feldman, Frank Garisto, Edward Horn, C. J. McGibney, Albert Modiano, and Gino Tirelli.

Largest Vote Cast in History of Local

The largest vote in the history of the local was cast totalling 7,346 almost half of the local's membership of over 16,000. The campaign was a bitterly fought one between three tickets: blue, fushion, and yellow, and was marked by excessive mud-slinging via the pamphlet way during the last two weeks before election.

The totals are as follows: For president—Rosenberg (blue) 4,659; Selig Lieze (fushion), 888; Louis Weissman (yellow), 774, and John Miraglia (Independent) 746.

McCann Elected Vice-President With 4,684 Votes

For vice-president—McCann (blue) 4,684; John McCarroll (fusion), 1,052. For secretary—Feinberg (blue), 4,731; Basch (fusion), 1,005. For treasurer—Suber (blue) 5,108; Albert Cassidy (fusion) 1,158.

Local autonomy was granted local 802 by the AFM convention in 1934 with the proviso that all but the president be elected that year; Canavan to remain as president for another 2 years.

NORVO'S WOODPILE & BAILEY'S PIPES THRILL CATS

by Carl Cons

Chicago, Ill.—Society, musicians, and the press jammed the Blackhawk cafe here to applaud Red Norvo, Mildred Bailey and Red's musicians in the first Rhythm Concert sponsored by the Chicago Rhythm Club this season. The concert was so well received that plans to hold only one concert this year were hastily scrapped and heads got together for at least two more.

Features of the concert were the terrific skill and beauty with which Red pelted the marimba, the excitingly smooth improvising by Hank Di Mico on clarinet and alto, a couple of fine choruses by Stu Pletcher and the exhilarating tenor played by Herbie Haymer. (He even sends the critical)

And of course the incomparable Mildred "Rockin' Chair" Bailey singing in that inimitable style of hers, good old earthy swing tunes as only Mildred can sing them.

Concert Stars with Broadcast
WGN and Mutual carried the first 15 minutes of the concert over a coast to coast network, as the band warmed to a group of tunes showed the fine balance of arrangements, its ensemble and the improvising members. Then Meade Lux Lewis, leading exponent of the Boogie Woogie style of piano, played his Boogie Woogie Stomp, and Honkey Tonk Train Blues. Then he accompanied Miss Bailey with the band on "Squeeze Me" and "Downhearted Blues."

After that Red featured his original group of six in a little intimate grooving to the tunes of "Blues in E flat," "Nagasaki," and "I'll Never Be The Same." This and Red's beautiful rendition of "In a Mist" and "The Dance of the Octopus" (his own composition) brought the house down.

Mildred could have sung all afternoon. Applauded back again and again, she sang exquisitely "Honeysuckle Rose" Harlem Lullaby, "Rockin' Chair" Porter's Love Song, "Is That Religion" More Than You Know and "Along About Midnight."

Buddy Rogers Will Snag New Air Commercial & Mary Pickford

And Kostelanetz Will Make Lily Pons, the Mrs.

Hollywood, California — Buddy Rogers, orchestra leader (who can take a chorus on any instrument) actor, and tailor made America's Boy Friend, will launch into the most serious bit of his career when he attempts to counterpoint the melodic theme of Miss Pickford's life.

Handsome, 32, and one of the most eligible bachelors in Hollywood, Buddy will no longer blow his own horn, when early this year, he and the 41-year-old Movie star merge in a matrimonial duet.

Buddy with another new band, has just recently inaugurated a new commercial from the coast, after which he will depart for London to make pictures. Miss Pickford is leaving for Europe right after the holidays.

Mary's philosophy is reflected in her sentiments—"In no other way can you realize the completeness of life. Living for self alone is not enough. For the first time, I am going to take time out from life's

battles to do things that can mean little to any one but Mary Pickford. That's why I am marrying Buddy and I feel that we will be happy."

Andre Kostelanetz to Annex Wife Too

Andre Kostelanetz, brilliant radio conductor and band leader will merge careers with one of the stage and screen's most talented songstresses —Miss Lily Pons.

LOMBARDO'S PECK HORN MAN HAS BRAINSTORM

New York, N. Y.—Dudley Fosdick, mellophonist with Guy Lombardo has invented a new instrument called the Fosiphone. Dudley thinks a much of his brainstorm that he has applied for a patent in Washington. Incidentally, Mr. Fosdick can really "go" with that peck-horn he plays and furnishes the Lombardo boys with their nighty kicks.

Outstanding Personalities and Bands in the 1936 Rhythm World . . .



Hampton Most Exciting Artist of '36 Other Stars Rise from Obscurity

by George Frazier

1936 produced an outstanding personality in hot jazz, Lionel Hampton, probably the man. And, of course, the Los Angeles Negro is someone out of a remote and legendary past, but the fact remains that 1936 has been his year of grace. Here again, a phonograph record—the Goodman Quartet's *Victor of Dinah and Moonglow*—served to introduce a superb musician, and almost overnight, to spread his name from coast to coast. At last, Lionel is definitely big-time and mighty in the Manhattan Room of New York's Pennsylvania Hotel crowds applaud his genius. What he accomplished is essentially at least, what Red Norvo accomplished before him: the proof that a man's talent transcends whatever limitations his medium might impose. Hampton is unquestionably the most exciting vibraphone artist yet to come our way, and out of an instrument that has hitherto been regarded largely as a necessary evil he fashioned a thing of extraordinary beauty and freshness. Adrian Rollini was a good vibraphone man, too, but not even in his most inspired moment did he play with anything of Lionel's amazingly poetic spirit. For Hampton is, I think, one of the very, very few really great hot musicians of all time, and his discovery (coming ironically enough, so many years after he made *Memories of You* with Louis) is, of itself, sufficient to have 1936 set down as a memorable single native art form.

Hackett Comes Closest to Beiderbecke

There are others, too, for whom the past year marked a rise from obscurity. By now, the readers of DOWN BEAT must be pretty damned weary of my lavish praise for Bobby Hackett, the young Boston cornetist. But, previewing the long series of encomia, I feel that I haven't been far wrong. Hackett is certainly one of the topnotchers around today, and if I erred, it was in my failure to stress several of his more obvious defects. He has a decided lack of power, and that, in time to come, may prove his undoing. For one thing, he plays far too long and constantly (from 10:30 P. M. to 4:00 A. M.) and the strain inevitably will tell. Originally a guitarist, he's been playing cornet a little over two years, and quite naturally,

has been wide open to mistakes of inexperience. People like myself have probably done him a world of harm by our unrestrained enthusiasm. Not that it's made him an arrogant, conceited musician, but rather that it's failed to point out his shortcomings and the way to overcome them. But, everything considered, I have yet to hear a cornetist who plays more in the true Beiderbecke tradition—that exquisite rising and falling of phrases, that sudden burst of passion, and that unspeakable sadness. All these qualities Hackett has and a good many more. Gradually he is acquiring technique and assurance. His tone, of course, remains something rare and delightful, while his refusal to indulge in tasteless reaching-for-the-sky stamps him one hundred percent sincere. It does more than that, though. It serves, in this year of commercialized jazz, as a reaffirmation of faith in the good things of music.

Berrigan Still A Marvelous Trumpeter

Bunny Berigan attained his greatest fame during the past year, emerging from the status of a competent band musician to the lime-light of soloist on a CBS wire. There isn't much left to be said of Bunny. He's still a marvelous trumpet player, and, given the right surroundings, topped by few white men. It was encouraging to view the response to his handsome job of *Can't Get Started*, which ranks as one of the year's recorded gems.

It was a genuine disappointment that Roy Eldridge failed so miserably to fulfill the rich promise evidenced during his first months with Fletcher. Here, I think, is a glaring example of a musician spoiled by too much flattery, among other things. Surely, something happened to transform him from a trumpeter of quite magical simplicity into a downright disgusting exhibitionist. Roy can be one of the greatest, but a persistence in the sort of gymnastics he's been following recently is bound to leave us all a little poorer.

Herb Haymer, A Satisfying Guy

Most unpublicized of 1936's hot men would appear to be Herb Haymer, Red Norvo's tenor. For me, there are a few more satisfying guys anywhere. He plays with perfect taste, which, in itself, constitutes

Upper left to right: Bob Haggard on bass and the Bob Crosby crew distinguish themselves for some real modern Dixieland swing. Top center: Artie Shaw and his string swing is the delight of musicians the country over and a refreshing influence on modern rhythm music. Upper right: Bunny Berigan, still the white hope among trumpeters, and his recording band produced some fine discs this year. Center: Red Norvo, his xylophone and his band have made rhythm history. Lower left: Jess Stacy and Gene Krupa and the Benny Goodman band have captured the imagination of the public for real swing. Lower right: Bud Freeman, tenor sax and the Tommy Dorsey band has finally achieved a real groove band after many upsets and difficulties. Fazola, clarinet sensation with Benny Pollack's new world swing band is rapidly coming to the front. Lower center: Casper Reardon, swing harpist, and the 3 T's have organized a small band of their own and will attempt to get back in that marvelous groove they are so famous for.

SOPRANO NOTES OF SINGING MOUSE IN AIR DEBUT

Chicago, Ill.—Last fortnight, Chicagoans were amazed to hear a singing mouse! Discovered in a children's home, it's canary like chirping haunted the inmates for days before it was discovered and captured with a glass jar.

Dr. Maud Slye of Chicago University, famed cancer experimenter declared, "I have had 160,000 mice, and I never had one that sang!" Nevertheless, the soprano voice of this unusually gifted Minnie mouse was carefully auditioned, as an NBC mike was shoved to the portals of her miniature goal, and operators twisted knobs in the control room.

Goodman & Webb Will Broadcast to England - Boswell to Make Movie

New York City, N. Y.—On January 6th, Benny Goodman and his orchestra will broadcast their swing music direct to England. The enterprising British Broadcasting Co., and Columbia have made mutual arrangements to broadcast by relay a series of fine American Bands. On February 5th Chick Webb and his orchestra will broadcast at the same time.

Connie To Hollywood

Connie Boswell, currently laying the customers in the aisles with Abe Lyman at the New Yorker, will trek to Hollywood sometime this month to do some singing in the movies . . . Artie Shaw has also left the Big Town to replace Jimmie Dorsey's band on Bing Crosby's Hollywood broadcast. Horace Heidt, the syncopatin' showman at the Biltmore, found a year's renewal contract for his Aleman commercial in his Xmas sock. And Murry McEachren, Goodman's trombonist had a baby. A miniature slip-horn man, says Mac. His attack is marvelous, but he has a little trouble with his diminuendos, reports the proud pappy.

First Girl Band Over National Hook-up

Rita Rio, Ina Ray Hutton's chief competition, has stolen a march on her sizzlin' sister of swing, and snatched a real hotel job, with regular coast to coast shots. The Hotel Governor Clinton offered Rhythmic Rita and her music and a pint of imported champagne to every New Year's eve patron (for \$10.00 a head, of course). Russ Morgan and Vincent Travers at the brilliant opening of a new French Casino show, got \$10.50 and up.

Russ Morgan Sued for \$25,000

Russ Morgan by the way, has just been sued three times by promoters in his own home town of Scranton, Penn. Last case was filed a few days ago charging slander involving something like \$5,000.

Arguments arising over a dispute about how late Morgan's band should play, inspired several hot passages from the temperamental Russ, and a damage suit for some cold cash by the promoter and his associates. Hard on this, sprung two more suits based on contractual disagreements, growing out of his first and original

agreement. It looks like it will be necessary for the attorneys to do a little improvising here.

Haymes New Band With Rockwell-O'Keefe

Joe Haymes, taking only his manager Charlie Bush, and his vocalist out of his last band, has organized a new outfit under the booking direction of Rockwell-O'Keefe. He is appearing nightly at the Laurel-in-the-Pines on the lake at Lakewood, N. J. . . Irving Berlin's new tunes in his recently completed score for the Fox picture, "On the Avenue" will be released on January 3rd. They include such unusual tags as "The Girl on the Police Gazette", "Slumming on Park Avenue", "I've Got My Love to Keep Me Warm" and "This Year's Kisses" . . . Harry Warren, formerly associated with Al Dubin (they wrote 42nd Street), has been bitten by the same high brow bug as Paul Whiteman and Victor Young. So Warren has just completed a symphonic poem entitled "Octoroon," which tells the story of an almost white girl in New York. Work is scored for full symphony and is begging for a premiere.

New Bands Join Consolidated

Newest band leaders to join the ranks of C.R.A. under the leadership of Charlie Green are Paul Ash, Irving Rose, Vincent Travers, Ted Rayal, Vic Irwin, Dave Miller, Jim Woodworth, Jack Sherr, Stan Myc, Vic Abbe, Jimmy Garret and D. Dixon. Consolidated incidentally, doing some serious dickering the Kennaway offices, and may over that booking organization of tact . . . Jimmy Lancelord, w' musical debut occurred in Memp where he was teaching in the M'assas High school, recently journeyed there to make a speech before the victorious Negro football squad at Le Moyne College.

ASCAP PAYS \$700,000 IN EXTRA DIVIDENDS

New York, N. Y.—The fourth quarter dividends paid out to its members by the American Society of Composers, Authors, and Publishers came to around \$700,000 which was about five percent less than that paid out during the corresponding quarter in 1935.

"Throw Out The Women Or We Break Contract!" Mgr. Threatens

(Continued from the November issue. In previous installments Benny has told how he got started in the music business despite his father's efforts to make a fur man out of him, his interesting experience with the New Orleans Rhythm Kings, and such immortals of jazz as Bix Beiderbecke, Muggsy Spanier, Milt Mesirow, etc. In November, he related how he got his first band in California, and then after growing homesick returned to Chicago. On with the jive.)

by Benny Pollack

When we got back to Chicago, we were short a few men so I hired Glen Miller on trombone, because he could arrange, and because he was a great player of Miff Mole's style. Finally Al Harris, the trumpet player from Boston, blew in minus a bass player and one sax. Benny Goodman claimed his brother (who was playing trombone at the Hull House) could play bass. So we got him, and Reggie Byleth on sax. The line-up then was trumpets—Harry Greenberg, Al Harris; saxes—Gil Rodin, Louis Kahn, Reggie Byleth; trombone—Glen Miller; piano—Wayne Allen; bass—Harry Goodman; Louis Kessler, banjo, and myself on drums. But Luck was tough, and for three months we couldn't get a job. It got so bad that I had to go out and get a job playing drums with Art Kassel. The other fellows got jobs too.

Finally, one day a publisher called me up and said the Southmoor Hotel was looking for a band for \$1050 a week, but that they wanted to put on the dog opening night and wanted a big name. Well, we got the job, and I went to see Paul Ash, who was the rage in Chicago at that time, and he told me he would be delighted to help us out. Well, we did have a sensational opening and there were 900 folks there at \$5 a head. However a few days later we got a bill from Paul Ash's wife for \$250 for a personal appearance.

Goodman Wouldn't Leave at First

Benny Goodman was playing with Kreuger at the time of the opening and wouldn't leave him, altho he joined us later. Fud Livingston wrote us and we sent to New York for him. The band was getting better and better, and we were doing a good business, when one day in walks Gene Goldkette, with Roy Shields, who is now musical director for NBC. Goldkette at that time had a terrific reputation for ace swing bands, and was always on the look out for new talent. I was scared to death he had come down to "look over" the band and would take some of my men, so I hurried over to his table and pleaded with him to leave my band intact. It turned out, however, that Roy Shields who at that time was a scout for Victor, was looking for novelty material for recording purposes.

First to Record Hot Female Vocals

So with a sigh of relief, I called out our novelty four, which consisted of Fud Livingston on a "foot organ," Benny Goodman on clarinet, Lew Kastler on banjo, and myself on "Kazoo in a glass!" Shields thought it was great, and said—"We'll record it Tuesday. Two sides novelty, and two sides of the band."

We got a nice contract with Victor after that, and the next time we recorded I took the only girl in town I had ever heard sing in tune, with us. Camden, the recording manager

bawled the _____ out of me for bringing a girl singer, and said she spoilt the records. That was in 1926 and the girl was Homay Bailey!

Vocal choruses were unthought of in those days on swing records, but I thought it was a good idea, if the vocal choruses were good. So the next time I brought the Williams sisters—WHO WERE THE FIRST HOT FEMALE DUO! They were Hannah Williams, who is now the wife of Jack Dempsey, and Dorothy Williams who married Jimmy McPartland.

Camden squawked again. "Either throw out the women, or we break the contract" he threatened. We made the records, however, and they went over so big, that Victor later signed them with a piano player and myself on cymbal crashes. I took a lot of the breaks with my mouth, hissing and sssing, which the Paul Whiteman Rhythm Boys later made famous.

Band Gets National Recognition

When we went into the Blackhawk the following men were replaced—Harry Greenberg by Jimmy McPart-

One of the Jazz Immortals



Milt Mesirow

land, Fud Livingston by Larry Binion, and Al Harris by Frankie Quartell. After playing the Blackhawk and later the Rendezvous our band was getting national recognition, and we were offered a contract at the Little Club in New York City.

(Modulate to page 4)

Crosby Crew Continues Screwy Shows - Fio-Rito Opens New Spot

by Gordon Strachan

Dallas and Fort Worth, Dec. 24—The Baker Hotel in Dallas has taken the night club spotlight this month with the opening of its new first floor Mural Room scheduled for December 26 with Ted Fio-Rito signed to do the job. Ted will stop on his way to play the University of Texas Christmas dance in Austin, where he has played several times during past years and has drawn box office rushes almost as large as those Guy Lombardo and Wayne King chalked up. Collar-adj crooner, Muzzy Marcellino, the Three Debs, Dorothy Hill, Marjorie Briggs and Betty Noyes; and Stanly Hickman will accompany Ted on his Southern venture.

Pending completion of the new Mural Room, which is being built to rival the Adolphus Hotel's Century Room just across the street, the Baker Hotel has had its Peacock Terrace and Crystal Ballroom closed December 5. Genial Joe Reichman closed the Crystal Ballroom on that date.

Joe, with his educated piano, Larry Stewart on the vocals, and a boy named Charlie Grippa on trum-

pet solos, has built up a top-notch hotel band, and a large and unusually responsive crowd gave him a send-off at his farewell performance. "Dallas," Joe said, "has been mighty, mighty kind to me and my boys, and we'll get a great thrill when we return here in about four weeks."

Across the street at the Century Room three nights later, Bob Crosby's swingateers, second only to Phil Harris and Company in the favor of Dallasites, dedicated their final radio program to C.I.A. girls college at Denton, packed their props, and struck out for New Orleans and Seymour Weiss' Blue Room in the Hotel Roosevelt. Bob, it seems, is rapidly approaching the ambition he revealed last spring to a Texas reporter, which was to be able someday to attain such a reputation that his audience would refer to Bing Crosby as "Bob's brother" instead of vice versa. He has acquired a Southern accent and Gershwin's "Summertime" for a theme song, as well as vocalist Kay Weber, a goodie. Nappy "Bad Dog" Lamare

(Modulate to page 19)



BERT BULLIMORE...JOCK MCLEAN...SID FEARN...JESSE FULLER...ALF EDWARDS...JACK JONES

JACK PAYNE, for some years Dance Band Director of the British Broadcasting Co., has one of England's finest Musical Organizations. The choice of Martins by his entire Brass Section shows their recognition of the superexcellence built into every Martin.



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IS MR. PETRILLO A FOOL?

The Chicago daily newspapers, in their editorial columns, have politely called Mr. Petrillo a fool and pictured him as a gentleman who sets himself up to stop the wheels of progress.

We believe Mr. Petrillo is too intelligent to let the wheels of progress or any other wheels run over him, but that he wants to help run the machine!

The facts in the case are clean cut and well defined. Mr. Petrillo decreed that Chicago musicians can not make any more records!

As the nominal head and dominating influence of the Chicago local, there is no doubt but that there will be NO RECORDS MADE HERE.

Musicians Should Investigate

However, the motives behind such a decision, and the various aspects of a situation that would seemingly inspire a leader to try to balk progress should challenge the interest and thought of every intelligent musician.

Charging that the indiscriminate use of recordings is rapidly destroying the employment opportunities of musicians, Mr. Petrillo feels the boldest move he can possibly make against such a condition is the most effective.

So he goes to the source and says "They HAVE TO HAVE MUSIC TO MAKE RECORDS. WE CONTROL THE MUSIC. SO AS LONG AS RECORDS CONTINUE TO ROB US OF EMPLOYMENT... WE WILL NOT MAKE THEM!!

Results Instantaneous If All Locals Co-operate

If all the locals co-operated, this would bring the record companies to a bargaining attitude in a hurry, and would enable the musician to dictate where and how each record they made should be played or sold. And they could very effectively cut in on the tremendous profits of re-broadcasting, etc.

However, as long as the decree is not national, and only one local should choose NOT TO CO-OPERATE—the recording companies can always transfer their studios and recording activities to another jurisdiction.

Mr. Petrillo is fully aware of this, of course.

What Good Is It, Then?

As it is, the majority of the recording is done in New York and Hollywood and without those locals co-operating the only re-action from the record companies will be to cease activities or move their equipment and personnel to one of those cities.

The recording activities here, not being a tremendously important part of the income financially as in New York or California, the sacrifice of such a move is not great.

Because of this there is comparatively little danger of a rebellious feeling among the men who are directly affected or those whose opportunities of a livelihood might have been curbed or ruined, necessitating a great exodus of fine musicians to other locals.

And because of these very facts, this jurisdiction becomes an ideal testing ground or sounding board for re-actions among the different interests.

In a strategic move, Petrillo has succeeded in dramatizing himself and the situation by boldly engaging the very live ghost of a "canned" menace. He has succeeded in calling the attention of the public and his fellow musicians to a situation that is inherently tragic if it is not regulated or controlled.

What He Is Striking At

The original use of records was for home consumption. They came before radio, and contributed a great deal in building a name for a band, and enhancing its reputation, both musically and commercially.

However, with the advent and growth of radio, many uses of those records have been made that unfortunately put them in direct competition with the musician himself.

Bands have been cheated out of commercials by their own recordings reproduced on transcription programs. Popular tunes recorded by them, and played to death on broadcasting stations, have hurt their popularity with the public and crushed their commercial value.

Huge libraries of tunes of every type and description, are being recorded and re-recorded, built up, and sold to sponsors and agencies for a fraction of what it would cost to have live musicians play for the program. Those libraries already are so complete that a sponsor can walk in and get any kind of theme he wants, ranging from symphonies to ragtime. He can

"THROW OUT WOMEN OR WE BREAK THE CONTRACT!"

(Continued from page 3)

This was in March, 1928. In New York, we added Bud Freeman on tenor, and Dick Morgan on guitar and with other minor changes the band stood as follows:

BRASS—

Jimmy McPartland Trumpet
Al Harris Trumpet
Glen Miller Trombone

SAXES—

Benny Goodman Alto
Gil Rodin Alto
Bud Freeman Tenor

PERCUSSION—

Vic Bradus Piano
Harry Goodman Bass
Dick Morgan Guitar
Benny Pollack Drums

This job, unfortunately, only lasted for three months and the problem of keeping a good band together with further complicated. The boys had been idle almost six weeks, when Paul Ash opened the Paramount with a bad band, and wanted some of my men. Four of the boys joined him but all returned later except Glenn Miller.

How the Great Teagarden Was Discovered

This made it necessary to find a good trombone man and find him quick. Jam sessions had made a musical bum out of Miff Mole. We had a booking in Atlantic City, and time had rushed on to the afternoon of the day we were scheduled to leave—**AND NO TROMBONE PLAYER IN SIGHT**. Then somebody mentioned a kid from Texas by the name of Jack Teagarden, who was staying out on the west side. I grabbed a cab and a few minutes later I walked into a dingy room where a trumpet player by the name of Johnny Byersdoffer was reading a paper under a gas jet.

I couldn't believe it, but I said, "Hello, Johnny, I'm looking for some kid from Texas by the name of Teagarden that is supposed to play a lot of trombone." Johnny gestured to a small cot on the other side of the room and said "That's him." "Can he read?" I said. "He's the best," Johnny replied. "Well, I got a job for him," I said. Byersdoffer walked over to the cot and shook the prostrate form of the kid from Texas and said, "Jack, you got a job in Atlantic City tonight, get up." But he only grumbled, "Man, I just got here. I don't want to go nowhere." All shaking from then on was useless, and Johnny said to me—"Don't pay any attention to what he said, Benny, he's knocked out!" Disgusted, I started to go, when Byersdoffer said, "Well, there goes your job with Benny Pollack." At the mention of my name, the kid jumped up from the cot and said "Man, are you Benny Pollack?" When do I leave?" I told him train time was at 6 P. M. and he would have to

Sure enough, at 6 o'clock, there was Teagarden, but without his bag. "Where's your trunk?" I asked him. He pointed to a dirty shirt wrapped up in a newspaper. "That's my trunk," he replied. Under his other arm, he carried his trombone also wrapped in newspaper. "That's the way I brought it from Texas" he answered. I haven't got a case, and anyway it's harder that way!"

Thought the Guys Didn't Like Him

Benny Goodman was getting in everybody's hair about this time, because he was getting good and took all the choruses. But when Jack joined the band, Benny would turn around and pass the choruses on to Teagarden. One day, Jack came to me and said, "Man, I can't stay with this band. The guys are making fun of me, and I don't think I play as bad as all that." The truth was, though, Benny and the boys really liked his choruses and were really enjoying themselves.

When we opened the Park Central Hotel our band was tops and we added two violins, Larry Bergman, and Al Miller and a cello—Bill Schumann. During my stay there, I quit playing drums and put on that fine drummer Ray Bauduc.

(Continued Next Month)

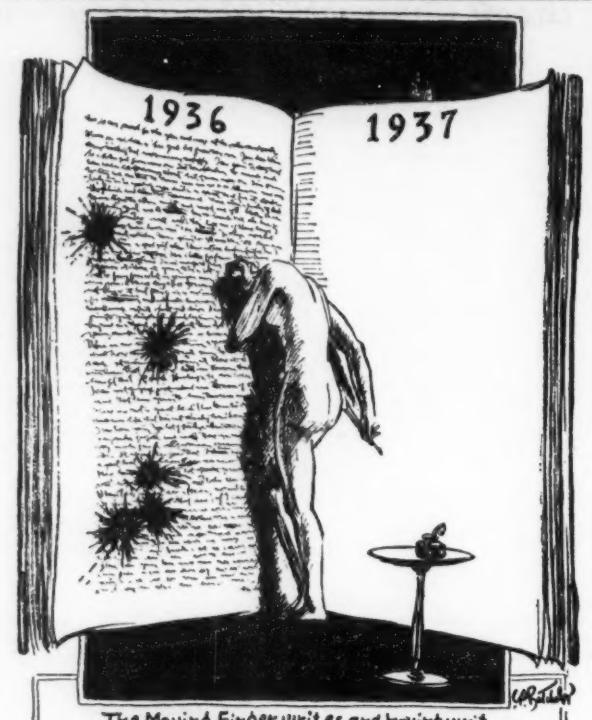
buy five minutes of the Prelude in C² Minor, 10 minutes of Viennese waltzes, or 2 minutes of Benny Goodman and his swing music.

All this music is recorded by specially picked studio groups composed of the finest musicians in the country.

What chance will the rising generation of musicians have when all the tunes are recorded?

The increasing difficulties already encountered by musicians today from this source should merit a great deal of thought... and some constructive action.

The New Year Brings A New Promise . . .



Reprinted from the N. Y. Daily News

CHORDS AND DISCORDS

"They're in the Mail Bag"

"YE GOODE OLDE DOODELY SQUAT"

Clearwater, Fla.
December 24, 1936

Dear Sir:

Your paper is more than an institution among the so-called "cats" and is the answer to their depreciation. How-some-moreover, I detest that term, "cats" and

suggest that you conduct a contest for a new name, proper and more fitting to the high calling answered by the members of that great fraternity, The Self-Appointed, Un-anointed Knights of Amalgamated, Limited, North American Association and Benevolent Society of Ye Goode Olde Doodley Squat. To say that the term "cats" stinks would be beside—yea even behind the point. It now has gone the way of such antiquated and obsolete terminologies as Jazz Hound, ride, go, Jazz boy, gavotte, etc., etc., ad infinitum. Although it was not my pre-er-ambiling intention to write a treatise on the word "cats", allow me to further suggest that it might help me in order to get off of the animal terminology for awhile and change to a more colorful, a more pleasant odoriferous expression, using the bower I say more. Addendum and morale: family in making our selection. Need tracted for an indefinite stay. Perif it must stink, make it smell good! And I didn't say sweet, either. That, for the violet division.

Very and most truly,
Bob Lee.

ON THE DOWN BEAT IN CHINA

U. S. S. Augusta
Tsingtao, China
December 22, 1936

Dear Editor Burrs:

Enclosed find one dollar (\$1.00) for a one year subscription to "Down Beat."

I was surprised to find your news paper in this part of the world but was able to find same in this port of call. I wish to congratulate you on such a fine publication.

Yours truly,
Lewis Connors

WOULD HAVE IGNORANCE IN LESS REPULSIVE WAY

If S. F. Pletcher of Syracuse, N. Y. would devote some of his time to improve his English before he blossoms out as critic (?) it would enable him to present his ignorance, effrontery, and insolence in a less repulsive form.

Lombardo music is the sweetest, the purest, the most exquisitely beautiful of all art, exotic as the Edelweiss. I have not missed hearing one Lombardo entertainment during the past eight years and nothing could tempt me to do so.

How about your criticism Floyd Zarn? . . . warm—friendly and dignified? Paul Damai's column is to me the highlight of "Down-Beat." He gives his unbiased opinion, is impartial to all and his sparkling wit and capricious humor is indeed a welcome diversion, compared to the stereotyped monotony one finds daily on our literary rambles.

More power to you Paul and to "Down-Beat."

Yours for Lombardo, First, Last, and always—in all ways.

Christyne Hvass,
7320 Twenty-fifth Avenue
Kenosha, Wisconsin.

"SO HE'S A BLUE NOSE REFORMER?"

Chicago, Illinois
December 22, 1936

Down Beat Editor:

In the hopes this will find a place in your "Letters" column I, too, dare you to print this. All I want to say is somebody in Sioux Falls is sadly lacking in the requisites that make this old world a happier place or does everyone in South Dakota lack a sense of humor?

To say that Paul Damai's columns are "stupid trash" and full of "sneaky criticism" is certainly the limit. Why, of all your features Damai's alone contains clever wit and exhibits writing ability which compares with the best writers anywhere. I may not agree with all he writes but I know there's one feature in Down Beat I wouldn't miss for anything . . . and that's Air Angle.

Whoever thinks about Damai's stuff like this fellow from Sioux Falls must be of the material the traditional blue-nosed reformers are made of. Imagine calling the Air Angle "narrow"! . . . But even if Damai were narrow (and it takes some imagination to think that!) did the Sioux Falls fellow ever hear the story about people in glass houses?

Sincerely,
George Barrow

Chicago, January, 1937

NEWS

DOWN BEAT

5

Editors Sit on Curb - Then Dive for Paste Pot as New Year Blows In

Chicago, Ill.—Well it seems like the 'ole past-pot will catch the business after this short column is dashed off at the last minute.

Looks like the old berg will be blown inside out tonight and we newspaper owners have to stay on the job and get out the news—what a life! If you musicians think you have it tough on night like this just come and follow us around for a few days and you'll be down in the gutter before long—we try never to get that far but I must admit that brother Cons and myself sit on the curb-stone quite often—if you know what I mean.

Every spot in town has crowded in extra tables for this evening's embellishments and it looks like there will be a few dis-cords before the night is over and believe me there will be plenty of blue notes floating through the ozone before the morning sun comes up.

Colonel Sanders Shows For One Night

The 'Ole Left Hander (the Colonel and His Privy) are parking at the grand ballroom of the Sherman for the night's occasion—glad to see you back for the big event gang. Colonel, see that the boys are well supplied with mint-juleps before the night is over or we'll have to take your commission away from you.

Joe and his boys open at the Gibson in Cincinnati directly after the big night has gone it's way. Glad to hear you've broken all previous records on one-nighter Joe—it's hell to be so popular!

Edgewater Beach Will Be Packed
Geo. Olson and his Music of Tomorrow will get a surprise of their lives when they see the mob that parades into the Edgewater tonight—this writer knows for I've played there twice myself.

They use an extra band in the lobby and one in the ballroom every New Year's nite at \$10 and \$12 per head—the two extra bands are usually local.

Arnheim Is A Surprise

Gus and his boys will "Say It With Music" in the new room at the Congress Hotel.

Following a band of the Casa Loma type was a hard job but Arnheim is putting out a brand of music that is surprising. He has dressed up his theme song with a new rhythm background that puts it in the swing class.

The band is entirely new and he has a nice balance over the air. One thing noticeable is the fact that there is no outstanding soloists "taking-off" here and there but a nice ensemble all the time. This may be the reason for the fine balance over the air.

The crowds have been holding up to par since Gus moved in—a surprise to a lot of the musicians around town. Good music will pull the crowds so it looks like Gus is in.

Trocadero Opens

Had quite a pleasant surprise when I stepped into the new spot over on Lake Shore Drive—Don Fernando has a band of local boys including Paul McKnight, Kenny Mild, Decon Lycano, Dale Skinner, Bert McDowell, Ray Davis and Don Orlando, all local boys.

Most of these boys know what this swing business is all about and you can rest assured that they will settle down after a few weeks in this spot and get in the groove.

Sammy Heiman (Don Fernando to you) struts his stuff on that long bow and short fiddle stuff—he sure bears down on it when he starts bowing that gadget.

Ted Weems At Trianon

Ted "A Gag A Nite" Weems and his heavyweights replaced Kay Kayser at the Trianon this month. Since being in town most of the boys have been around getting acquainted with their old friends again. Parker Gibbs was seen trying to beat the 26 game at Ricketts on Chicago Ave. the other night. Tubby McGargue was imbibing a bit of Frank Snyders swing stuff up at the Winona Gardens recently. 'Ole Blondie Covert has been at his home practicing up on banjo—He heard they were coming back again.

Bob McGrew Making Friends

Many reports have come in to me on this Dangerous Bob McGrew—Seems that his swell fiddle playing is attracting a lot of attention over the air waves—Folks that have been down to hear the band and partake of a bit of food tell me that this McGrew chap is a real mixer and makes his crowd feel at home—plays any request numbers they might ask for and makes the patrons feel at home.

The band is well balanced and they

can play anything from the classics to swing. A smart hotel band and they should go a long way. A little more advertising by the hotel on this band would help this spot immensely.

Jergens Doing Okey

With the Mutual Net-Work connected up to the Don Lee net on the west coast Dick and his gang get the much deserved break over the air.

Here is a young band that came east with hopes of a good air build-up and now that they've received that they should have no trouble contacting other high-class spots. A clean cut outfit that would look good in any man's hotel.

It is reported that Dick and his boys will leave the Drake the end of Jan.

Down Beat is edited by musicians. They want stories, and pictures of musicians. Send anything you think would interest musicians to our editorial offices.

With Jimmie Grier

Joy Hodges

Los Angeles, Calif.—Returning recently from Chicago where she was singing with Ozzie Nelson's Orchestra, Joy Hodges is now vocalizing with Jimmie Grier's fine band.

by Insidious K. Schmaltz

St. Paul-Minneapolis—So the local LOCALS can relax again. Mpls. No. 73 with the live wire (note early American—quaint) Stan Ballard as sec'y, indulging in a little picketing for another flesh-in-the-theater-pit-drive, showing an active interest in the boys who pay the dues. Non-union radio stations feeling his wrath too. Deserves a hand. A good job over here.

New Year's business the biggest in years at all the hotels and inns about the Twin Towns, and Christmas was nice, too, while it lasted. Thanks for the new flat tenor momma, even if I do hafta pay for it myself.

St. Paul Local No. 30 has Ernie Winters as pres., Ed Ringius "Old Faithful" as sec'y, and Bill Marlow as the Forgotten Man. Also a dance board, composed of Lee Blevins, Chet Erickson, Nate Appelbaum, Norm Johnson, and Buddy Martin, all of whom like to see their names in print as partial reward for all the work they do. Another good gang. Hiya, fellas.

My old class mate, Babe Eberhardt (Call Me Elmer), well known around and about the country, behind a stand with Jack O'Farrell's Zephyrs at the famous railroad bar and restaurant of the same name, mentioned last month. Bob Warner on piano, Oscar Hirsch, Hal Runyon, and Bob Bass beating the skin. Babe owes me a dozen reeds for my E flat.

Castle Royale in St. Paul has the good old Coronado back, hitting on all seven with very few knocks. Maybe a hangover from the good old Christmas spirit, but this is another good mob. Hiya, fellas. No charge. It's free.

Dick Kadrie on bass for Herbie Kay at the Lowry. Leonard Keller also Lowrying, and very well, too.

And Paul Pendarvis and fine entertainers at the Club Casino of the St. Paul Hotel.

Leon Belasco at the Mpls. Nicelot, with his very versatile outfit, playing to fine business.

And Joe Billo gnawing a bone in the doghouse.

Dick Jurgens Orchestra
SCORES ANOTHER HIT AT THE "DRAKE"





SOLID CONN BRASS SECTION

Trumpets, left to right: Art Aiello, 1st trumpet, Conn Victor corner; Louis Vacca, 2nd trumpet, Conn New York Symphony Special; Trombones: Harold Winder, 1st trombone and soloist; Carl Brandt, 2nd; Mania No. 2 mouthpiece; Stanley Noonan, 2nd trombone, Conn valve trombone; Eddie Howard, 3rd trombone and "hot," Conn 6H. Bass: Albert Modell, Conn recording bass.

SOLID CONN SAX SECTION

Left to right: Bob Lee, 1st chair tenor and sweet solo work, Conn tenor and baritone; Jimmie Shevchenko, 2d saxophone and "hot," Conn tenor sax; Floyd Adams, 1st alto and 3d baritone, Conn alto and baritone sax; Carl Brandt, 4th sax, Conn alto; Dick Jurgens, director, with his Conn Victor corner, also uses Conn Bass Horn.



JIMMIE PETRILLO

(Continued from Page 1)
to assume that real flesh and blood musicians would be playing in places where the record is used and instead of one band being paid \$1500 for making a record, which are thereafter put in service in every large and small place of amusement in the country, a sum approximating \$1,500,000 would have found its way into the pockets of living musicians, thousands of whom are now idle and forced to a choice between getting other means of employment or starving.

What Petrillo Is Striking At

The particular objective of the musicians union seems to be against record libraries such as the World Standard, and NBC's Thesaurus. These organizations have a vast stock of all varieties of record music that they can furnish an agency or sponsor for a program cheaper than they can obtain it by using live talent. They have mood music, dance, symphony, any part of the classics, and all waxed by fine studio bands composed of the best musicians. They can furnish a theme to a prospective sponsor for a fraction of what it would cost him to go out and hire a group of musicians to play it!

Petrillo fears that if musicians continue to build up these libraries, the day will come when only a music librarian will be needed to furnish the broadcaster with any kind of music he desires.

Some Band Leaders Already Going To Court

Fred Waring, Paul Whiteman, and other big name band leaders who spend hundreds of dollars on special arrangements, have already gone to court and obtained injunctions to restrain broadcasting stations from indiscriminately using their records, which they maintained destroyed the commercial value of their band when they were played too often. They also argued that the money they had invested in special arrangements and in developing a style, made those interpretations their own property, and they were entitled to part of the profits accruing thereto. In some cases, band leaders found that the broadcasting, and the availability of their own records had cost them a commercial program.

In such instances, however, the benefits were those of the leader and not his men," Petrillo said. "The protection thus secured is for the leader only. The leader enters into a contract to make records for which he, as well as the side men, gets paid, then proceeds to dictate where and under what conditions such records may be played. This policy, while highly beneficial to the leaders, does not create more employment for the rank and file. On the contrary, it has the opposite effect. The one and only purpose actually accomplished is to make more money for the leaders."

Other Groups Protect Their Interest Why Not Us?

"The great corporations with which we do business protect their property rights in a very thorough manner. If we were to open a motion picture theater or a radio station, you would soon hear all the great corporation lawyers making historic speeches to the radio commission, thunderously claiming that musicians should be required to confine themselves to their own profession and should not be permitted to invade the theater or radio corporation field of operation.

"Take the case of the authors and composers. They have protected themselves to such an extent, with the aid of special legislation, that no musician or entertainer, from the greatest artist now before the public down to the \$15 a week pianist in a tavern, can make a living any more in the amusement field, unless

THE K & C RACK

is a very impressive and first quality rack. It is very neat appearing, and compact for packing. Made of all metal, making it very durable, yet light, weight only 9 lbs each. See your dealer; if he cannot supply you, order direct.

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THE HISTORY OF "SWING-MUSIC"**Hot Jazz Becomes Popular Again**

Chapter VI
MCKENZIE AND CONDON'S CHICAGOANS

Something happened to white dance-music after the reigns of the New Orleans Rhythm Kings and the Wolverines. Bix had explored about all the possibilities from one point of view and most of the others. What took place has its parallel to-day. Just as swing became popular recently, particularly as exemplified by Benny Goodman's band, so hot jazz became suddenly popular especially among Chicagoans. In both cases it was due to a return to sources. The best of Goodman's arrangements today are by colored musicians, notably Fletcher Henderson, and his band has taken its style from colored orchestras. This result was a boom in hot dance music, newly named "swing." In the same way, back in 1927 and following, the best swing men suddenly went to the negro for inspiration. And the result was a new burst of music that many claim has never been equalled before or since.

The origin of the Chicagoans who recorded three times, twice under the name of McKenzie and Condon, and once under the name of the Chicago Rhythm Kings, is very brief. It started with the Austin High School crowd who while still in their teens nevertheless organized an out-

standing band. They all lived near each other in the suburbs of Chicago and developed their music together. The first organization was born in 1925, called the "Blue Friars" in imitation of the Friar's Inn Orchestra, and included the MacPartland brothers Richard and Jimmy on banjo and cornet respectively, Dave Tough on drums, Frank Teschmeyer on violin, Bud Freeman on C-melody, and Jim Lannigan on piano. Dave Tough and the MacPartland boys were the leaders of this young orchestra and it was Tough who heard Bud Freeman, who could only play two notes at the time, but played them so well that Tough signed him up. Lannigan was older and gave up drumming to come back and play piano with the boys. He is now playing string-bass in a symphony orchestra.

Still Favorites

Eddie Condon Red McKenzie

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Husk O'Hare Grabs The Band

The biggest date this band had was a high school dance, but they would call up friends and ask if they could come over and jam. It was enough to bring them to the attention of Husk O'Hare. The band was renamed "Husk O'Hare's Red Dragons," and soon had a wire over station WHT with the famous Pat Barnes announcing. A few changes were made.

those by whom they are employed to play and sing pay a fixed, annual charge for the music that is used."

Other Locals Not Cooperating

Mr. Petrillo admits that he cannot speak for other locals, and realizes that records can and will be made in other jurisdictions. However, he believes that it is a bold and forward step in the right direction and that other locals will follow suit.

Petrillo claims musicians are the only craft that controls the tools that are eliminating them and if they are successful in curtailing and controlling the production of records, it will mean the eventual return of musicians to theaters, radio stations and other places of entertainment.

Every type of recording has been banned including pop records, radio discs, library recordings, transcriptions, film and synchronization recordings.

THREE OUT OF FOUR CHICAGO RHYTHM CLUB CONCERTS SAW SLINGERLAND DRUMS USED

At the last Rhythm Concert, featuring Red Norvo at the Blackhawk Cafe in Chicago, Slingerland drums again held the spotlight.

This outfit was specially designed for Maurice Purcell, talented drummer with Norvo. Purcell is acknowledged by critics to be one of the finest drummers in the business, which was duly justified during the concert. We were proud indeed to introduce him to the "Hall of Fame of Modern Drummers"—he is indeed a credit to the profession and an exceptionally outstanding artist.

The outfit illustrated is one of the many attractive setups designed exclusively for the use of the drummer by Slingerland. Visit your dealer and try out the latest Slingerland "Radio King" Models in snare drums, and separate tension tunable tom-toms. Slingerland has many new drums and accessories of interest to the progressive drummer. It will pay you to visit your local dealer.

Maurice Purcell with Red Norvo

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CHICAGO, ILL.

added on saxophone, Floyd O'Brien on trombone, and Dave North played the piano while Lannigan switched to bass. It was not long before the band had a great reputation among those in the know.

Colored Musicians Inspired These Boys

It was at this time that these musicians who later achieved great fame absorbed the determining influence of negro music. The Friar's Inn band was before their time. A few of them heard it, but all of them knew the records by heart. The real thrill came when Dave Tough brought the boys over to hear Louis Armstrong playing with Joe Oliver. They found Earl Hines playing at a beat-up joint called the "Elite." At the Paradise they listened attentively to Bessie Smith who was their favorite. And Carol Dickerson at the Sunset Cafe held their attention whenever they had a moment to spare. Mesirow was the yeast in the swing brew. It was he who kept the boys on their toes by taking them to hear every good colored band within a hundred miles. He even brought Bix over to hear the Chicagoans. Bix's first remark was "where in the world did you guys learn to play like that?" They all knew about Bix but had never seen him before.

3000 CAMPUS CATS SWING

(Continued from page 1)

of swing music thru its cradle days of "Rag-Time" jazz which originated in the shin sham clubs of New Orleans down thru the "blues" era of Broadway Harlem music, and the stiff-arm staccato rhythms which preceded the more modern smooth swing which musicians favor today.

The second part consisted of modern swing arrangements, and the third of the compositions of Ellington, Jones, Carmichael, Noble and Berlin. The fourth and climax was a 7 man jam session that went to town on Honeysuckle Rose, Bugle Call Rag and Christopher Columbus. Interspersed thru the band num-

bers were selections by the Modern Male Choir of 20 voices, under the direction of Ross Robertson, the popular Alpha Delta Pi sorority trio, composed of Margaret Pope, Mary Ellen Welch and Barbara Edmonds and solos by Eddie Singleton, Marlin Wright and Henry Miller.

Charlie Dodds Jams the Beechwood Sticks

Probably the outstanding performance of the evening was the work done by the heavy artillery of Charlie Dodds, chief "skin-beater" when he jammed his new beechwood sticks into everything but the public address system. On the more saccharine side, the modern male chorus emptied saddles in the old corral with the commendable voice of Bill Bodley, c'40.

The jam session, however, did not have the spirit of the hang-out basement affairs, not reaching that certain mellowness with which all genuine improvising begins. This was probably due to the absence of one of the most important ingredients which loosens musicians' modesty and their inhibitions.

However, last night's concert was definitely a success, and an enthusiastic one, and proved that student musicians can be musicians and showmen as well. The swing concert which replaced the abandoned W. S. G. A. musical comedy may become a permanent institution on this campus. And the very unorthodox idea of dance musicians expressing themselves publicly in the spirit of a modern American type of musical expression may become an established custom.

New IDEAS For TRUMPET MEN

Send for your free copy of new circular that describes latest innovations in equipment for trumpet and cornet players. A new mute with rheostat tone control. A new case that carries trumpet, derby, derby stand, and six mutes. A new trumpet that makes high notes easier and more certain. Postcard or letter brings a catalog free, without obligation. Write today.

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ELECTAR comes to you as a scientifically designed and thoroughly tested instrument. Its rich tone and generous volume is free from distortion. Its non-slip back makes for easier playing. The Multi-Tone control permits unique and individual effects. The aristocratic appearance of the entire unit impresses the eye as much as the colorful tone impresses the ear. The Detacho-Covers on the amplifier gives added protection and carrying neatness. A. C. or combination A. C. D. C. models.

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Chicago, January, 1937

LOCAL NEWS FROM CITIES

DOWN BEAT

Reporter Reviews L.A. 'Landmarks'
Mr. Phil Ohman and Jimmie Grier

by Jane Blackburn

Los Angeles, Calif.—With the New Year stretching before us, it seems appropriate to review at least two of the local bands who have been consistent favorites during the past year. Outstanding among these is Phil Ohman, whose band has reached that happy medium between sweet and swing that denotes good dance music to even the most ardent hot fan.

Ohman's band has the distinction of playing to more celebrities than any other aggregation in the west. A score of movie stars can be seen nightly at the Trocadero not to mention songwriters, scenario men, and radio moguls now in Hollywood. Located on swanky Sunset Blvd. the Trocadero's chief barriers to tremendous popularity with the general public are its prices, sky high at all times, and the fact that Ohman's broadcasts are not released locally, but piped east over NBC.

Nonetheless, Ohman has built a reputation for pleasing his audiences, and is recognized as a purveyor of substantial dance rhythms throughout the west.

Arrangements are made by Syl Halperin, second piano, Frank Hubbell, second trumpet, Jack Taylor, alto, Jack Bunch, sax, and Ohman himself. Most recent addition to his crew is Dick Clark, whose sax playing with Benny Goodman helped build one of the finest sections ever known. Ohman uses two pianos, whose effect is similar to the work of the longtime duo of Ohman and Arden, familiar to everyone that has been listening to music the past decade. Vocals are handled, (and ably) by Dave Marshall, who formerly warbled with the late Orville Knapp's orchestra.

The band, whose engagement at the Trocadero is indefinite, includes Art Crippen, drums; Sam Chieftz, bass; Jack Taylor, first sax; Mel Bosserman, third sax; Dick Clark, second sax; Jack Bunch, fourth sax; Ralph Dadisman, first trumpet; Frank Hubbell, second trumpet; George Plumstead, trombone; Lloyd Carlton, violin; Ole Olson, violin; Ralph Meyer, guitar; Jimmy de Michael, accordion; Syl Halperin, piano; Phil Ohman, piano.

The second band which has become almost a landmark in dancing Los Angeles belongs to Jimmie Grier, who now embarks on his fourth year at the Biltmore. Seldom sensational, but always steady, Grier well deserves his longterm engagement here since he is one of the hardest workers who ever waved a baton. Large share of Grier's arranging is done by Ted Repay, pianist, who can turn out plenty of hot piano when the spirit moves. Vocals by Red Harper and Joy Hodges make the choruses inter-

**LEADING HOTELS IN
BATTLE OF BANDS
FOR MORE BIZ.**

by Bud Ebel

Cincinnati, Ohio—Had a chat with one of the big shots at the Gibson Hotel and he said their new policy in the Rathskeller is now in effect and that they are going to change bands every four weeks. Bill Shaw, who is there now, is to be replaced by Ace Brigode Jan. 9. Buster Locke will follow Brigode. Don't be surprised to see Mel Snyder back around March 10th.

The two leading hotels, the Gibson and the Netherland Plaza have had a swell battle of bands this winter.

The Gibson is tied up with M.C.A. and the Plaza with Rockwell O'Keefe. To date the Gibson has the edge and why not! With bands like Olsen, Sanders, Weems, and Weeks they can't miss.

After much work, the union finally got the La Normandie Restaurant to put a union band in their spot. After the first week the boss said the band was costing too much money and that he couldn't stand the raff. The funny thing is that the band has only five men. After the first of the year they are going to put in a six piece band of ten. You figure that one out. He can't afford to pay five but will wind up with ten.

New Trombonist

Robert Bruce McEachern

This surprised young fellow is the son of Murry McEachen, Benny Goodman's trombonist.

11 Salesmen & Teachers Get In The Groove To Swing Store Jam Session

by Jan Berger

Cleveland, Ohio—The best news to hit Cleveland in a long time is the rejuvenation of your favorite music house—Wurlitzer. They are now catering strictly to the professional musician. If it's a band rehearsal or a jam session you want, just ask for a room and you'll get. Eleven of the salesmen, teachers, etc., have gotten together and formed a band which they call the Wurlitzer Ambassadors of Swing. And don't think they aren't good! These boys are all active union musicians who've

played with some of the best bands in the country. They're really making a name for themselves in this town.

Johnny Joyce, now at Fenway Hall, has a five piece band well worth hearing. Featuring guitar, trumpet, sax, bass viol, and piano, these boys really swing out. Johnny Jr., the trumpet man, is a lad you'll be hearing a lot of one of these days.

Dick Fidler has taken the place of Emerson Gill at the Lotus Gardens.

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by Norbert J. Beihoff

Lesson 7

The most apparent value of the ability to write improvising and do so according to rules is when an arranger does this arranging for an entire section. To write the embellishing for several instruments as a section is rather simple after a study of the harmony and resolution of passing tones, as previously explained in these lessons.

The identical rules for improvising apply whether written for one or more instruments. It then becomes necessary to harmonize the lead with the number of voices desired. This can be easily done for one to three additional instruments.

To learn to harmonize the melody we will briefly review ordinary three part arranging which will illustrate the harmonization of melody notes that do not belong to the harmony of the measure.

There is considerable difference between arranging for a group of three instruments and for a stock arrangement which must be playable with either two or three or even four instruments in a section.

To simplify this we will first illustrate 3 part arranging which is primarily usable for just a section of 3 instruments. Inasmuch as readers of these articles understand harmony thoroughly it will be necessary to merely present the general rules for trio writing.

Memorize: to harmonize a melody for a trio, complete the chord by adding the remaining two chord tones to the melody. When the melody is not a chord tone a special treatment is required which is explained later. The interval between any two voices should not be more than a minor 7th with but few exceptions. Ex. 1 in close harmony. Ex. 2 in open harmony. The two harmony voices should progress smoothly, avoiding wide jumps and progressing to the closest chord tone in the following chord. Wide jumps are permitted for special effects. Ex. 3 bad jumps and resolutions. Ex. 4 is o.k. Try to utilize the entire chord avoiding duplication of any note (exceptions will be explained later) omitting the root or 5th in 4 tone chords and both the root and 5th in 5 tone chords.

When optional, avoid crossing the harmony voices and always avoid crossing the melody with one of the harmony voices.

Passing tones in the melody can be arranged as follows:

If the passing tone is of short duration it can be ignored and the chord tones preceding and following harmonized with the harmony unchanged because of the passing tone. Ex. 5 and 6 show various examples of passing tones and harmonization. The passing tone can be harmonized with two of the basic harmony tones that are consonant to the passing tone and which form a complete related harmony.

In the example the passing tones are marked "p." Passing tones can also be harmonized with additional passing tones which complete a related chord, but the passing tones in the harmony must resolve according to the previously stated rules on resolution of passing tones.

Lessons in Arranging

BAND BUSINESS

Houston—Fair and warmer. Nite clubs do a thriving yuletide business with Jimmy Joy at the Rice Hotel setting the pace.

Miami—Hurricane of business approaching with no relief in sight for residents until March.

Pittsburgh—Cloudy, but gradually clearing for new rush of holiday prosperity. Strollers in demand.

Boston—Barometer is soaring with influx of collegians home for the holidays.

Louisville—Cold and rainy with no relief in sight.

Philadelphia—Unsettled, with union still picketing Warner Bros. theaters.

Chicago—100-mile gale in the windy city blowing in a wave of holiday business.

San Francisco—Unrest, with union troubles on the coast.

New Orleans—Storm of swing bands expected to sweep in for Mardi Gras.

BAND BUSINESS FORECAST

St. Louis, Mo.—The Miles Carter Orchestra opened a five week engagement at Show-boat Ballroom, on December 13, having just closed a highly successful engagement at Lansing, Michigan. The band will broadcast over KMOX and WIL, and features the outstanding Severson-Jones Comedy Team. Band is booked by Associated Orch. Service of St. Louis.

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VIOLINS AND TENORS BLENDED TO MAKE "MUSIC BY GOLLY"

by Milton Dickler

Houston, Texas—Cecil Golly and his orchestra invaded the St. Anthony Hotel for an indefinite engagement at this exclusive spot. An immediate success, the Golly crew have continued to pack 'em in, and have given the Lamar establishment the best "BIZ" since its opening. Band of the sweet-styled calibre with violins and tenors interspersed as a feature by GOLLY! Originating in Minneapolis this fine orchestra has been intact since, with no changes in the personnel.

Cecil Golly was recently featured at the Cosmopolitan Hotel, Denver; Chez Maurice, Dallas, Texas; and the Mayo Hotel, Tulsa, Oklahoma before his coming to the open spaces!

Golly gained national recognition by his being featured on the "Dancing the Twin Cities" program, a Sunday mid-nite feature thru KTSP-NBC, during the winter season of '35. Since then Cecil has gone great guns and has played the most representative hosteries throughout the country.

Musically the band is of a subtle nature with varied dancapations in the offing. The vocals are carried by charming "Jo" Boyd whose smooth interpolations are indeed of the best! And thus, we have a resume of, Music by GOLLY!



Spud Murphy Tames the Tiger As He Goes Hollywood

New York, N. Y.—That classic of the early, but unlamented jazz era, "TIGER RAG," is breaking loose again. And this time he comes out swinging. Spud Murphy, has been putting the Tiger thru a few new tricks and the boys will have a grand time trying to "hold that tiger" when they start rehearsing Spud's new arrangement. Incidentally, the vogue for Murphy arrangements is on the upbeat, which has led Leo Feist, Inc. to publish a new Spud Murphy series. Numbers already issued are "TIGER RAG," "JA-DA," "WANG WANG BLUES," "WABASH BLUES," "CHANG," "CLARINET MARMALADE," "I'M A DING DONG DADDY" and "SUNDAY." These are to be followed shortly with "DARK TOWN STRUTTERS BALL," "CHANGES," "AT SUNDOWN," "I'M SORRY I MADE YOU CRY," and "WHAT CAN I SAY AFTER I SAY I'M SORRY."

Murphy has shifted his base of operations to the west coast and he is now firmly established in the Hollywood colony.

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University Prof. Explains Overtones & How Tones Are Governed

by Lloyd Loar

TONE COLOR OR TIMBRE
This characteristic of timbre or color of tone is perhaps the hardest to grasp of any. Pitch and intensity, while perhaps not fully understood from the standpoint of exact causes, are nevertheless fairly obvious to anyone who produces any kind of music. And this obviousness is definite enough so that the reason behind all of it can be tacked on to it and appear at once as quite logical. Timbre is slightly more indirect in its connection to what we hear in tone, when it is explained.

So that we may all start even in the matter it is perhaps desirable to lead off with a definition of timbre. It is that characteristic of tone that gives tone its identity. For instance we can hear a tone from a saxophone and a flute, each tone having the same pitch and degree of loudness. Yet there is something else in each tone that makes them enough unlike so that each can be instantly recognized for itself. This quality is also referred to as tone-color, quality, composition or material of the tone, as well as timbre of the tone.

Tone Governed by Vibrating Qualities

If a number of graph lines are made of different tone qualities, yet all having the same pitch and degree of intensity, it is at once obvious that each difference of timbre is shown in the oscillograph reading as a difference in the contour of the line. From what is known of the connection between the oscillograph tracing representing varying characteristics of the tone itself, and the vibration producing the tone, it is easy to deduce that timbre in tone is governed by the shape of the vibration pattern.

The accompanying graphs of tone are from various instruments that do not sound similar. The pitch and intensity are the same in every case, consequently the length and height or amplitude of the patterns are the same. But the shapes of the patterns vary greatly; to exactly the same extent, in fact, that the color or timbre of the various tones differ. Pattern (a) is from a tuning fork, (b) from a piano, (c) from a tuba, and (d) from a violin, each pattern representing one complete vibration of the tone producing part of the instrument.

Tone Resembles a Ray of Sunlight

When these vibration shapes peculiar to differing instruments are traced back to the instruments themselves, some interesting things are brought to light. A musical instrument producing one tone of a certain pitch or frequency is usually producing in that tone more frequencies than are represented in the pitch of the tone. Tone is very much like a ray of sunlight in one respect. The sunlight seems to have but one color, that being what we know as white. Yet a glass prism will break this white ray up into the seven primary colors, proving that a mixture of these colors produces the one color white. If some of these primary colors are omitted from the mixture, the result is not white, but some other color. In the same way a tone that seems to have but one frequency

and that accounting for the pitch of the tone, really contains many other frequencies blended with each other in various ways, and the result of this blending is what is called timbre.

The basic reason for this is that the string or the air column in the instrument, by the way in which the instrument functions, is impelled to vibrate at faster rates than the lowest frequency possible to it. This causes the string or air column to vibrate in sections as well as a whole, for the sections being shorter than the whole, can vibrate faster. In order that these sections be accommodated within the complete string or air column they must bear a relation to the whole that can be expressed in whole numbers; that is the sections will be one-half the whole, one-third, one-fourth, etc., for as many sections as appear. This means that the frequencies of these smaller sections will be twice, three times, four times, etc., of the frequency of the whole string or air column. Because of this whole number ratio of frequencies between sections the vibrations fit into each other so smoothly that the ear is not conscious of each one but receives all of them as one sensation.

Explaining the Overtones

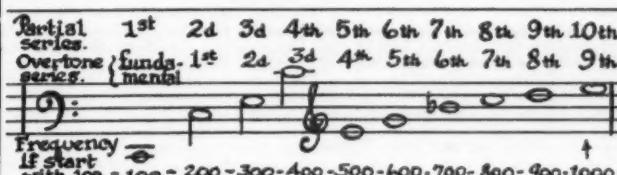
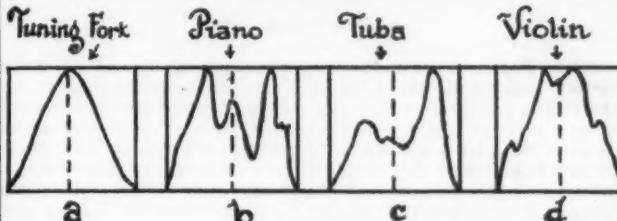
The lowest frequency is of course that of the whole structure that is the first cause of the tone, and also the one that gives it a certain pitch and place on the staff. The number of sections, their ratios to each other, and their proportionate intensities, determine the timbre of the tone.

Scientists call these parts of tone, partials, and identify them as 1st, 2d, 3d, etc. Most musicians call the first partial the fundamental, and the rest of the partials, 1st overtone, 2d overtone, etc. This is probably because the first partial determines the pitch of the tone and so seems more important, or at least different, from the others, thus deserving a different name. Scientists prefer the term partials because the numerical designation of the partial then also states its frequency ratio in the partial series. Thus the 9th partial has nine times the frequency of the 1st, 9 vibrations to 4 for the 4th, and so on.

The following diagram shows the partials possible to tone, up to the 10th partial. It also shows the name



Explaining the Overtones . . .



of each in both the musical and scientific terminology; and assuming that the frequency of the 1st partial to be 100 (which it actually would not be), gives the frequency of the rest of the partials. But no matter what the frequency of the 1st partial actually is, the ratio between the others in the series is as shown.

Tuning Fork Does Not Have Overtones

Referring again to the first illustration, it will be noticed that the tuning fork tone graph is a smooth and regular pattern. This is because it consists of only the 1st partial; or we can say it is all fundamental and has no overtones. This does not mean it has no timbre, it means it has a timbre characteristic of a tone that is all fundamental. Any tone that is all fundamental will sound the same; certain flute tones, also metal bar tones of some kinds, sounds like tuning fork tone, if we disregard the way in which these various tones may be started.

All tone does not have partials that are whole number ratios to each

other. But when this sort of tone is heard we also hear the partials as distinct from each other, because they do not blend smoothly. Such partials are called dissonant partials, and examples of them are found in large bells, in tuning forks when struck on the edge with a hard hammer, etc. The reason for dissonant partials is that the vibrator is so built that it is impossible for it to divide into sections of equal weight or tension. But this is avoided in musical instruments as much as possible.

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Bronislaw Huberman, noted German violinist formed the orchestra with the aid of the Palestine Orch. Ass'n. Huberman, whose invitation was responsible for Toscanini's acceptance to conduct the opening concerts, selected the musicians. Rehearsals began last November under the batons of Hans W. Steinburg, formerly of the Frankfort orchestra; Issay Dobrowen, formerly of the San Francisco symphony, and the New York Philharmonic; and Michael Taube, the 3 permanent conductors.

Concerts will be conducted later in Jerusalem, Haifa, Cairo and Alexandria. Selections were from Rossini's "Scalà de Fata," Von Weber's overture to the opera "Beren," Brahms' 2nd symphony, Mendelssohn's nocturne and scherzo of the music for "A Midnight Summer Dream," and Schubert's "Unfinished Symphony."

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**Colored Musicians Not Always
Given Credit Due Them - Star in '36**

by Paul Eduard Miller

Sidney Bechet: For his genuinely moving composition, *The Voice of the Slaves*; and for his twenty continuous years of peerless performances on the soprano saxophone. At present a member of Noble Sissle's orchestra, Bechet may be heard in that band's recordings of *Polka Dot Stomp* (his own tune) and *Loveless Love*.

Joseph Garland: For his little known but nevertheless highly commendable compositions, *Keep the Rhythm Going*, *Congo Caravan*, and *The Stuff Is Here*; and for his indisputable ability on tenor, baritone, and bass saxophones, and on clarinet. As a member of the Blue Rhythm Band, Garland may be heard on many of his discs.

Horace Henderson: For his meritorious original work in composing and arranging, and especially for *Christopher Columbus*, *Rug Cutter's Swing*, *Hot and Anxious*, and *Big John Special*.

Claude Jones: For his sixteen successive years of fine trombone performances. Buried in Cab Calloway's mediocre band, Jones is among the best performers on his instrument, along with Henry (Benny) Morton (of Redman's band) and Jay C. Higginbotham (lately of Luis Russell's and Blue Rhythm Band, and now of Fletcher Henderson's). These three musicians comprise the greatest trombone team of the present day.

Charles (Cootie) Williams: For his superb trumpet work in *Echoes of Harlem*, the solo part of the composition being original with him. One of the most natural artists in Duke Ellington's group, Williams is

an outstanding example of the inspired instinctive musician.

Omer Simeon: For his smooth and deftly phrased alto saxophone and clarinet performances under the baton of men such as Jelly Roll Morton, Erskine Tate, Fletcher Henderson, and Earl Hines; and for his clever arranging for clarinet trios, as in *Three Clarinets* and *Can I Tell You*. Simeon featured as clarinetist in the Hines group (with which he has been associated since 1931), Simeon is among the neglected virtuosos on that instrument. Listen to his clarinet in Morton's disc of *Kansas City Stomp*. **Sidney de Paris:** For his stellar work as first trumpeter with Don Redman's orchestra. The clean-cut and powerful de Paris trumpet may be heard in Redman's wax version of *Shakin' the African* and *Nagasaki*.

Leon (Choo) Berry: For his inspired performances on tenor saxophone as a member of Fletcher Henderson's band; and for the part he played in the composition of *Christopher Columbus*. As the true successor to Coleman Hawkins, Berry's original phrasing and agile technical ability are eminently noticeable, as, for example, in Henderson's disc of *Jangled Nerves*.

Edgar Sampson: For his worthwhile original compositions, *Stomping at the Savoy* and *Blue Minor*, the latter of which is superior although less popular; and for his fine alto work with Chick Webb's band, with which he recorded his own tunes.

Peter Jacobs: For his powerful and wonderfully rhythmic drum work with Claude Hopkins' orchestra. Jacobs rightfully deserves a place among the great Negro percussionists—along with Cuba Austin, Kaiser Marshall, Sidney Catlett, and Sonny Greer.

Juan Tizol: For his important place in the arranging staff of the Ellington organization; and for his excellent valve-trombone work and scholarly musicianship.

Some of the Outstanding Colored Stars & Bands



Upper left: Sidney Catlett, one of the most formerly with Fletcher. Top center: Will men will tour Europe with Jimmy Lunceford and Right top: Buster Bailey, long one of the finest for a tenor. Left again: Chu Barry, tops among the finest dog-house pluckers has made Fletcher solid. Lower left: Teddy Wilson has distinguished quartet. Right again: Rex Stewart, marvelous Lower right: Jazzbo Smith, another grand old joined Claude Hopkins' band.

FOR 1936 WE NO

by Paul Eduard Miller

Best White Swing Band: Jimmy Dor

Goodman, Casa Loma, Red Norvo

Best Negro Swing Band: Duke Elli

Redman, Fletcher Henderson, J

Hopkins.

Most Artistic Composition: *Reminisc*

Best Swing Composition: *Christophe*

Best Swing Record: *Stealin' Apples*

Best Swing Vocalist: Mildred Bailey

Best Feminine Swingster: Mary Lou

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the Armory in Chicago, June 5, 1

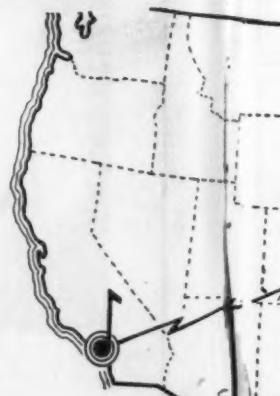
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S & Bands Who Stayed - in - the - Groove During '36



1936 HOT STARS

(Continued from page 2)

the most valid sort of tribute.

If Haymer was the most unpublishable of the barrelhouse brethren, Vida Musso was, in a good many ways, the most fascinating. I dare say that I've been too harsh on his inconsistency, and it might have been more sporting of me had I confined my remarks to a mention of his better stuff. In that case, I should have been compelled to endorse Vida hook, line and sinker. There are times when he plays with that power that drifts off into a wisp of tenderness, fragile and lovely, and at such time he recalls the best of Hawkins.

And just a word for a few other matters. The most colossal farce of the year was Victor's assinine jobs of the Dixieland backed by a large band . . . The most disappointing band is still Tommy Dorsey's. With a few changes it could be absolutely first-rate. Les Jenkins, Tommy's recent addition, strikes me as the most imposing new trombonist to hit New York . . . Never having heard him in person, I find it difficult to comment on Fazzola, but I have a strong suspicion (based on what recordings have disclosed) that he is doubtless the most wonderful clarinetist to come along in ages and ages . . . Most happy sign of the times is Mills' decision to give the Blue Rhythm Band a break.

36 WE NOMINATE

by Paul Eduard Miller

1st: Jimmy Dorsey. Runners-up: Benny, Red Norvo.

2nd: Duke Ellington. Runners-up: Don Henderson, Jimmie Lunceford, Claude

Hawkins.

3rd: Reminiscing in Tempo.

4th: Christopher Columbus.

5th: Tealin' Apples by Henderson's orchestra.

Mildred Bailey.

6th: Mary Lou Williams.

7th: Bughouse Rhythm.

8th: Year (not recorded): Duke Ellington at

Chicago, June 5, 1936.

Emil's Unslung Bowing on China Boy Stops Show - Jinx Follows Brooks

by Johnny Sprague

Buffalo, N. Y.—Chez Ami—Buffalo's swankiest supper club scored a ten-strike in booking Emilio Caceres and his pseudo Cuban ork. Avenging but one rhumba per hour, this band plays a relaxed swing, using well thought-out arrangements. Enhancing the value of this ease is the tight style fiddle swinging of Emil, who is the master of his instrument. His double and unslung bowing in "China Boy", "Avalon" etc., stops the show every midnite. As Boniface Phil Amigone thinks customers are very swell people indeed, the booking will be extended and people who go to the "House of Friends" will have more fun than anybody. (Thanks, Rod). Lee Morse had the crowd in the palm of her hand with vocals that ran the gamut (or something) of her repertoire. In a generous mood Lee made everything from a raucous "Cow-hand" to a smooth "My Man" so interesting that even the whispering was sub tone.

Mrs. Louis Armstrong is back in town fronting Herb Holland's band and did much to prevent the usual pre-Xmas toboggan. Lil made a host of friends here during a previous engagement, and they've been turning out in droves to support her and getting a heap of fun for the trouble. Her new waxes with Decca are moving fast at the record shops and that doesn't hurt the till jingle a bit.

As much as we dislike squeeze-boxes, we must admit that Tony Anzalone's work on "Stardust" just about knocked us out. Tony moved up to a Meyer-Davis Florida outfit last week—and what a break for M-D. This boy can out-riff most Jigs, and handles classics with beautiful feeling. We're sorry to lose Tony who wears the same size hat he did three years ago. Good luck, Pops.

Al Jenkins' band was replaced at the Savarin by Dave Burnside's Carolina band—Jenkins moving over to the Vendome. This leaves Cap

Warmack's ork out in the cold, where it has no business being. Whoever snaps up this group will show a profit if it's spotted right.

Real talent waiting to be discovered: Doris Lamb, vocal; Raymond Smith, piano; Frank Marino, guitar.

The incendiary jinx seems to be pretty solid with the Alan Brooks band. Last summer this column carried a story on the burning of their Glen Park spot—and the dawns early light one December morning saw their Sagamore Ballroom job go up in smoke. This band doesn't deserve such smelly breaks, and we hope the New Year supplies them with a horse show and plenty fire distinguishing.

Bunny Berrigan played a Xmas week society job here with Tommy Dorsey's band, but as Uncle wouldn't break down and return our white tie and tails until we played S. Claus, the party was not honored by our presence.

WARING, LOMBARDO AND GRAY MOST POPULAR

New York, N. Y.—Fred Waring, Glenn Gray, and Guy Lombardo are running a close race in New York's Paramount Theater popularity contest which started eight months ago. Each band which has played the house is listed on a board in the front lobby with the total votes cast for each aggregation. There are now forty bands on the list.

Loving cups will be presented to the winners and due to the success of this policy, inaugurated by manager, Bob Weitman, the contest will continue all next year.

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REED EXPERT TELLS BASIC TECHNIC OF THE CLARINET

by Clarence Warmelin

All artistry, no matter in what capacity, depends upon the skill with which ideas are set forth. The skill of a performer on musical instrument is commonly called technique, and in this article I shall deal only with the basic or fundamental elements which are essential to the attainment and the support of this skill, as concerns the clarinet.

Technique of the clarinet may be considered under three main headings; the technique of the embouchure, the technique of the tongue and the technique of the hands. Each of these, while of great importance individually, is supplementary to the other two, and a fine player must possess the results of all three, tone, staccato, and dexterity. Many players have developed one or two of these fundamentals to a great degree but lack a consistency in the third. This accounts for the fact that many clarinetists feel that they have come to a more or less 'static' stage in their playing and begin to cast around for some suggestions as to improvement. If I can in any way aid these earnest and sincere men in their search for a means to an end, the purpose of this article has been worthwhile.

As the first thing one does in commencing to play a clarinet is to blow it, the embouchure, or technique of the mouth should be considered at once. I am quite conversant with the various embouchures which the players and teachers all over the country use and recommend. The fact that such variances and differences of opinion on this matter exist, suggests that some effort has been made to find an embouchure suitable to a wide range of requirements. I have found that the embouchure most suitable for all purposes, for a good, healthy quality of tone, for ease and flexibility of performance consists of the following points. The flexibility of the lip plays an important part in technique, as it enables an easy performance of intervals. This facility depends on the amount of lower lip to cover the lower teeth. About the middle of the red part of the lower lip should be placed against the reed. This gives the correct position of the lower teeth inside the lower lip. The upper teeth should be placed on the mouth-piece, about three-eights of an inch from the tip. The lips should be held firmly around the mouth-piece, not too tensely, and with a light pressure, or bite, with the lower lip. The same pressure should prevail in all registers. Most beneficial results can be obtained along this line by playing sustained tones in intervals. There is an old fallacy still existent which is prevalent among many players of the old school, namely, the covering of both upper and the lower teeth with the lips in somewhat the manner of the embouchure used in the playing of a double-reed instrument. It is positively wrong to use the upper lip to cover the



teeth. The upper teeth should at all times rest on the mouthpiece. The objections to this unnatural position are obvious to anyone who has tried it but I will mention a few of them as examples.

In the first place the lower lip is the stronger lip as it is used more extensively, as in talking or in eating. The upper lip is a weak member, and an embouchure is nothing more than a muscular development it is obviously wrong to handicap one's self in such a way.

Also, the man who covers his upper teeth with his lip will not hear the effect of his tone nearly so well as when the teeth are placed on the mouthpiece, for the very simple reason that the bones of the head act as a conductor for the sound, from the teeth to the eardrums. These are only two of the difficulties presented by this type of embouchure, but there are many more.

The Staccato

Now as to the second of our technical triumvirate, the technique of the tongue or the staccato. Nothing could be more important than the beginning of the sound. What the bow is to the violinist, the tongue is to the clarinetist. I have found that for spontaneous attack the best method is to touch the tip of the tongue to the tip of the reed. The

vibration of the reed starts from the tip, and by striking the reed at this point a positive staccato is assured. By using the tip of the tongue, less movement is necessary and consequently a faster staccato is attained. By employing this principle a positive staccato, from the most delicatissimo to the most robust of style, can be obtained with ease.

Finger Technique

After a player has established his tone and has attained enough facility of tongue to permit him to produce notes when he wants them, he begins to be interested in moving his fingers in correlation with his first two attainments, in the triumph of a tune. This will lead him to a consideration of hand position. Form in athletics, streamlining in modern progress as well as finger technique on an instrument are wholly concerned with producing as much possible speed, accuracy, beauty and

comfort, with the most economy of motion. In the study of violin or of piano the first and last discussions center around the axis of correct hand position. I am certain that the same situation prevails, or should prevail in clarinet playing.

The principles of this method are first of all, a working along the lines of least resistance, as to motion, and secondly, a closeness to communication in the manipulation of the fingers.

(Continued in February)

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"WHAT TO DO WHEN YOUR SQUEEZE BOX LACKS PEP!"

by Jerry Shelton

(Featured accordion player with Veloz and Yolanda Orchestra)

Palmer House, Chicago—It really seems fine to be writing the column from the Palmer House again and to renew friendships with all the Chicago accordion players.

QUES.: My accordion seems to have lost a lot of pep. I admit this is very indefinite but that is about the only way I can describe what I mean. The reeds are perfectly in tune, yet the accordion in general seems to lack the snap it had when I bought it. Is there any way I can rejuvenate it?—B. F., Cedar Rapids, Ia.

ANS.: I think your main difficulty will lie in the fact that the slides are sticking; that is, not opening sufficiently, or else your reed blocks are loose. Either one of these faults costs you air pressure and are very distressing. The first is caused by either weather or mechanical difficulties and will ultimately need a repair man. The second fault may be corrected by either tightening the reed block screws or placing leather padding beneath the block bushing.

QUES.: The accordion seems to be very hard on my clothes, especially on my tux in which I play every night. Wish you could help me with a suggestion.—E. M., St. Paul, Minn.

ANS.: The best thing is to have your wife (or sweetheart) make you a bib of some heavy material which will harmonize in shade with your uniform. I hesitate to offer a pattern as I think your own ingenuity can take care of that.

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by John O'Donnell

"Don't Stand Up While Practicing. Sit Down."

My parting words in last month's issue of Down Beat.

Can You Imagine That!!! Never Heard of Such A Thing!!! What's The World Coming To!!! So What???

For years I was told to stand up while practicing. Like a nut, I stood up until I was exhausted. It's a wonder I'm not as flat-footed as a "copper." I can see now why I could not breathe correctly when I sat down. The funny part of it is, we all play 90% of the time sitting down. It's all right to stand up now and then and take a chorus while practicing but devote most of your time to trying to breathe correctly while sitting down. Save your energy and pep for your embouchure. Develop endurance in your lips, not in your feet.

Learn to breathe with your lungs which are in your back just about under the shoulder blades. "Surprise!" You thought they were in your chest. Well, you are just about 35% correct. 65% of lungs extend in the back. Don't let anyone teach you belly or diaphragm breathing. You can't fill up a belly or diaphragm with air any more than you can fill up the running board of a car with gas. The car has a gas tank and you have your lungs so learn to breathe correctly with your lungs. Forget all about your belly, diaphragm, or oblique muscles because any conscious effort trying to use belly, diaphragm, or oblique muscles will make your breathing fall down and go boom. Running is the finest of all exercises for lung expansion.

KILLER NO. 1—ROLLED LIPS

Description and Capture

There are many symptoms of a roll; for instance, you have a tendency to play sharp on high notes, or you can play high notes which are small that might encourage you. The sad part of it is that the high notes never open up and the roll gradually eats up your endurance. A roll makes your instrument blow as if it had a bunch of rags in it. With a roll you can play high but find it hard and almost impossible to come down. A roll causes tones to shut off, especially playing slow melodies and gives you a grace note ahead of your attack on high notes. Fear of cleaning throat of mouthpiece and inside

of instrument or the desire to change to a smaller bore instrument are also symptoms of a roll.

A roll in its worst stages drops mouthpiece too low on lower lip and makes it impossible for you to bring mouthpiece back to its perfect high spot as long as the roll exists. So you see the roll, deadliest of all killers, acts like a nozzle of a hose. It keeps on turning back until it completely closes the opening, choking the tone and causing the air column to back-fire which will irritate the throat, strain the eyes, and it's a darn funny thing it doesn't break your ear drums. For example, if you close the nozzle of a hose, which in comparison is your lips, the water, which in comparison is your air, backs up or swells up in the back of the hose, which in comparison is your throat. When you open the closed nozzle of the hose, the water flows freely, which eliminates the swelling of the hose. Thus it is with closed lips caused by a roll. When you open closed lips, the air once again flows freely and relieves the choked feeling in your throat.

The Pout Lip

To capture roll, pout lower lip. By pouting lip, I do not mean protrude the lip or to push the lower lip up or out. By pout lip I mean to turn lower lip way over. To accomplish this, take three fingers and place them on the outside red of the lower lip and turn the outside red over. This will encourage you to feel and play from the inside red of your lower lip which is the natural condition for a genius. A genius has no rules but ordinary men must follow rules. Ninety per cent of them are looking for a perfect embouchure backwards instead of forwards, but that's a natural condition for ordinary men because life can only be understood backwards but must be lived forward. Be sure to keep your natural embouchure while you are correcting the rolled condition of your lower lip. Play three middle G's naturally then turn lower lip way over, get on natural and play the middle G. Do the same with F, E, D, and low C.

Those Who Play With A Roll

After you have overcome the roll, try to slide the mouthpiece up on the lower lip to its perfect high spot. As you get on naturally, do not try to spot or place your mouthpiece

She Oozes With Personality



Ruth Joffee

Chicago, Ill.—Clever, talented and beautiful Ruth Joffee sings a bang-up style of song that has never failed to get admiration from listeners. She belongs with a name band and show.

This young lady should enjoy the role of a real singing star.

higher on the lower lip. A blind man does not spot direction, but he slides and feels his way along. This applies to only those who play with a roll. You see, turning the lip over and getting on naturally takes out backward roll and makes you play forward, and sliding the mouthpiece up to the high spot tucks it down and holds the lower lip consistently in the same position. The lower lip should lay flat and tight against the teeth—never roll it backwards over the teeth or push it down lower than the teeth. It should stand erect and firm against the teeth, not too short, not too long, but even with the teeth, just like you would place a clarinet reed on a clarinet mouthpiece.

Don't Give Yourself Credit, Resting When There's A Rest That Doesn't Count. Learn To Rest While You Play!!! And Above All, Don't Fool Yourself By Trying To Correct A Bad Embouchure With Natural Breathing. It Gives You The Effect But Never Gets To The Cause Of Your Trouble.

BREATHING IS A CURSE TO A SUFFERING BRASSMAN.

Dick McPartland Embassy Four at Roosevelt Hotel

by Godfrey Hirsch

New Orleans, La.—As the annual Sugar Bowl classic and Mardi Gras season approaches, nite clubs and hotels are preparing for a throng which will overshadow all previous periods of this type. Every hotel of note in this city is employing some kind of orchestra, whether it be stroller combo or the larger dance band. Nite clubs are polishing up their orchestras and adding something which is just a little different so that even the home town folks will see something contrastive. At the many places about town we'll start off with Leslie George and his trio at the Monteleon Hotel while at the St. Chas. Bar the Essex Boys are letting loose music people like. One of the fastest and smoothest in the business is the Embassy Four playing in the Fountain Terrace of the Roosevelt, Jimmy McPartland, his trumpet and strollers have been pleasing crowds for the last five months and with them is a girl by the name of Mary Healy

who sings and does justice to any song she attempts. She is destined to go places and with a pair of pipes, which she has, is well on her way. While in the Roosevelt Bob Crosby and his band appear nightly in the Blue Room and swing is played according to swing. Ray Bauduc really massages those drums while the boys do some of the finest arrangements heard in this vicinity. Eddie Miller and Hilton Lamar (home town boys with Bob) are enjoying homecooking and are looking splendid.

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THE AIR ANGLE

By Paul K. Damai

By Paul K. Damai

Hal Kemp certainly should find the Chesterfield show, which he took over from Kostelanetz the first of the year, more satisfying (like his sponsor's product) in many ways than his previous spell for Gulf on Columbia. For one, the Gulf show reached only the Atlantic seaboard stations of the net. And it had Phil Baker as co-star with attendant ecliptic effects.

On this new hour (Fridays, 8:30 C. S.), the assisting talent, while good, is more complementary than contrasting. Kay Thompson and her choral society are the nuts with their unique arrangements but we think Kemp will shine through more prominently than when sandwiching Baker, Bottie, Beetle, et al.

After all Hal is still the leader in a certain brand of dance music. There is a sophisticate polish about him that wields the smart set and there's the crack musicianship which enchants the Brown Derbies who know something about music, thank God.

Kemp, in a manner of speaking, was one of the first bands to point his arrangements and orchestration towards the mike with an eye to pleasing higher tastes than those of the rocking chair addictry and more musically effects than merely adopting a wishy-washy style for style's sake alone.

Not particularly styled for dancing, Kemp's music is fine for the ethereal medium. Skinny Ennis would never lay claim to a singer's degree, but his interpretations of pops have found much favor. Maxine Grey, while lacking the fire of Deane Janis, former Kemp torcher, gives pleasing renditions in a businesslike manner. Bob Allen is better than most orch vocalists of the type.

LET'S HOPE HAL SELLS LOTS OF CIGGIES TO BALANCE ON BEER BOTTLES.

So Little Jack Little and orchestra have gone separate ways. The parting was friendly as it should've been. Little built the band into something fine and the band gave Little the best of musicianship with which to build. The premise upon which Little worked was a strict "oneness" in the ensemble work and also thrilling expression in soft and loud passages where the band would swell and whisper in eloquent musical emphasis.

Jack himself is going to start anew with a band built around his piano, which the paying public seems to want. If Duchin can do it why not Little? But we'll be watching with interest the fortunes of the decapitated ex-Little band which plans to run on a co-op basis. Co-op bands are rare, and this indicates they are rather difficult to maintain. We shall see. The band that Jack built deserves and should get the best of breaks.

Gargantuan is a good word to describe the sound of the flop made by Louie Prima at Chi's Blackhawk as the old year drew to a close. A hit with five men at the eat sessions in the Famous Door in NY and a failure with twelve is a piece of history which only bears out the truth of Connie Mack's philosophy: Never change a winning line-up.

Red Norvo, who followed Prima into the midwest's premier polka palace, seems to be doing oke. Judging from the prominent place given Mildred Bailey's vocals on the air programs, it seemeth that the band is leaning heavily on Miss Bailey's broad . . . shoulders.

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Sings Polite Swing



Evelyn Oaks

Now this should not be. But is. So what? Millie never impressed us as anything more than blues-shouter of fair ability. Yet her nuances-in-indigo seem to attract far above the really good moxie of the Norvo band. Red's good, but if the pooblie won't see it and they choose to adore Mildred instead of the rightful deity, we should worry. Mamma goes where Pappa goes and vice versa.

What we should have deemed a perfect Christmas present would have been a regular net spot for Fats Waller. Instead we must be content with harking to Fats on records which pop up in all-too-infrequent and strange dial notches. On short-wave from Havana the other day, and from a one-lunger on the broadcast band we've heard spasmodic tinkle of Waller's canned piano and voice.

There may be a few better pianists . . . like Tatum possibly. But for combined singing and playing Fats is the complete artist and a gratifying one too.

MAYBE WE'LL GET HIM FINALLY IF WE CONTINUE TO HOLLER FOR WALLER.

Old Pla-Mor Mgr.
Back & Public
Is Happy

Kansas City, Mo.—Bennett Stidham is back again as manager of the Pla-Mor Ballroom and Joe Public here is happy—happy because "Bennett" as he is popularly known to his numerous friends has what it takes and it takes what he's got to put this spot over in a manner to bring back the crowd—the crowd which has for sometime made itself seemingly inconspicuous around this South Side ballroom. Some idea of what is going to be carried out is indicated with the announcement that Paul White and twenty-five artists ensemble, Bob Crosby, Jesse Hawkins and Chie Scoggins will play one night engagements in January. Scoggins, it will be remembered, was regarded over a period of three years as Kansas City's finest band attraction. Incidentally, Ray Laughlin and his orchestra, (Ray was with Scoggins a number of years), a 12 piece combo, will take over the bandstand on the 9th using at least four fiddles and featuring ultra smart dance music.

Local radio station WHB went Mutual on the 29th of December. Electrical transcriptions of eastern orchestra broadcasts made on the previous night's airing will be played on the following day's program. This due to the fact that WHB is as yet a day time station and cannot use the full 18 hour service given to them by Mutual.

The owner of a new dine and dance spot, the Jockey Club, evidently had his eyes closed when he picked the location at 10th and Paseo. About the only redeeming feature, as we see it, is the music of Carlos Shaw and his orchestra and that is redeeming. Shaw spent part of last summer at the Chex Maurice in Dallas. Buster Smith with Count Basie's band has made a fine swing arrangement of "Better Get Gabriel's Horn," a dandy tune from the pen of a couple of local song writers, Harry Gershman and Bennie Lane.

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Collector's Column

By Paul Edouard Miller

The early Victor and Columbia records of the Original Dixieland Band have been highly publicized, and as a result they are much sought after. But the early Okeh discs waxed by W. C. Handy's orchestra are not only as important (if not more so) than the Dixieland, but what is significant for the collector, they are much more difficult to obtain, no doubt due to the probability that Dixieland records sold in greater numbers than did Handy's. The latter's discs are even better than Dixieland in respect to musical quality, since orchestral balance and harmony is more effectively used, and also in respect to emotional quality, since the performances are given with greater feeling, with more "souls." Too many Dixieland records sound like demonstrations of mere technique, but in the Handy platters one gets the impression that the noted blues composer did not seek after sensational instrumentation but rather the creation of a definite feeling or mood. Of course, Dixieland records are indispensable to the collector of historical records of value, and also for the one who collects examples of various jazz styles, but no more indispensable for these reasons than are numerous other discs which have so far been entirely overlooked.

The earliest Handy record I have seen is that of *St. Louis Blues* and I consider more valuable for the intelligent collector.

Memphis Blues (Okeh 4986). Both numbers are among the finest blues ever written, thus adding to the musical value of the platter. The first chorus of *St. Louis Blues* is played in what is now called the Dixieland style (but which might with more accuracy be labelled the New Orleans Negro style), the trombone, clarinet, and trumpet all being prominent. Trumpet (perhaps by Handy) takes most of the next chorus, but the trombone slides in some breaks. A strange and weird piano solo takes two choruses, and final two are jammed, with trumpet and trombone dominating. *Memphis Blues* is no less interesting. In spots the piano can be heard, and again the trumpet, trombone, and clarinet, as well as a hot violin solo, are featured.

Aunt Hagar's Blues and **Louisville Blues** (Okeh 8046) are apparently of a slightly later date. In the latter are found alto, tenor, and trumpet solos, and the clarinet can be clearly heard in spots. The former features clarinet, xylophone, trombone, and trumpet. Worthy of special note are the brass figures and saxophone backgrounds which accompany the lead instruments. Compared to Dixieland records, Handy's display more instrumental and harmonic variety, and for this reason the latter I consider more valuable for the intelligent collector.

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Chicago, January, 1937

RECORDS

DOWN BEAT

15

DISCUSSION

By EDGAR GREENTREE

One of our New Year's resolutions was to not list what in our opinion were the outstanding records of 1936. We felt that it was only slightly more practical than picking an all-American football team, that it would only be personal opinion, and that our six readers wouldn't agree with us anyway, so there is no list of the ten best, the twenty best, or what have you.

However, there is no doubt that great strides have been taken in the record industry during the last twelve months. (We say twelve months because this is a resume of the year 1936, but actually this has been going on for quite a while longer.) From both the artistic and commercial standpoint, what has been accomplished to date is indeed gratifying. Looking at the figures from a purely commercial angle, one finds that during 1936 the American public played more records than during any similar period since the last really big year that the industry enjoyed—1928. In fact, one of the companies claims to have more than tripled its total sales of the preceding year.

Goodman Out-sells Other Victor Bands

It may be interesting to note that Benny Goodman outsold every other band on Victor records. The next three in order under the Victor label were Fats Waller, Eddy Duchin and Guy Lombardo. Skipping to the Bluebird catalogue, we find that Shep Fields was the best seller. His rise to fame has been truly remarkable, and though his is the type of fame which is short lived, the record sales of Fields' records haven't started to slip.

Toscanini Tops Red Seal Releases

The Toscanini sets—one the Beethoven Seventh Symphony and the other Wagnerian excerpts—naturally outsold all other Red Seal releases. As a matter of fact, these sets proved more popular than any other in years. Though the actual percentage of classical discs compared to the total field (which has been estimated at from 28 to 30 million for this country, which would make the volume seven times that of 1932) is not particularly large, it is encouraging to note that the "comeback" in the longhaired class has easily kept pace with the rest of the field.

Hal Kemp Best on Brunswick

Hal Kemp was the best seller for Brunswick. In the middle west, at least, Teddy Wilson ran him a close second, and with a surprisingly fast closing sprint at the finish almost outdistanced the tall southerner. Russ Morgan ended up in the show spot with a free for all for the fourth position. On Vocalion, Mildred Bailey is ahead for the closing weeks of '36, but Bob Wills gets the rod for the entire year, due, no doubt, to Mildred's inactivity prior to a few months ago.

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MOST POPULAR HIT TUNES

BEST RECORD SELLERS

Victor
(Benny Goodman and Orchestra)
Bugle Call Rag
After You've Gone
(Richard Humber and Orchestra)
In The Chapel In The Moonlight
You're Everything Sweet

Brunswick
(Teddy Wilson and Orchestra)
I Can't Give You Anything But Love
(Hal Kemp and Orchestra)

Vocalion
(Henry (Red) Allen and Orchestra)
When Did You Leave Heaven
Aligiers Stomp
(Mildred Bailey and Orchestra)

For Sentimental Reasons
It's Love I'm After
SONGS MOST PLAYED ON THE AIR

It's De-Lovely
Chapel In The Moonlight
I'm In A Dancing Mood
There's Something In The Air
Pennies From Heaven
You Do The Darkest Things, Baby
I'll Sing You A Thousand Love Songs
With Plenty Of Money And You
The Way You Look Tonight
Sweetheart, Let's Grow Old Together

SHEET MUSIC BEST SELLERS

Chapel In The Moonlight
It's De-Lovely
I've Got You Under My Skin
Pennies From Heaven
I'll Sing You A Thousand Love Songs
South Sea Island Magic
When My Dream Boat Comes Home

TOMMY DORSEY'S NEW RECORD RELEASES

There were two Tommy Dorsey discs about the same time. The most recent pairs "May I Have the Next Romance with You" and the title song from "Head Over Heels in Love." Swing devotees can skip the former side completely, but might find something of interest in the last chorus on the reverse, especially Bud Freeman's solo on tenor. Both of these tunes were written for the Gaumont-British film by Mack

TOMMY DORSEY
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25492—Swing Low, Sweet Chariot
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Maggie
25486—Smoke Dreams
Geel But You're Swell
25469—Did You Mean It?
Taint No Use
Benny Goodman Quartet
Whispering
25398—Dinah
Moon Glow
25473—My Melancholy Baby
Sweet Sue

25445—Alexander's Ragtime Band
Riffin' at the Ritz
25442—Organ Grinder's Swing
Peter Piper
25391—Hero's Love in Your Eyes
You Turned the Tables on Me
Benny Goodman Trio
25333—Oh, Lady Be Good
China Boy
25345—Nobody's Sweetheart
More Than Know
25406—Exactly Like You
Love Me Or Leave Me

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Gordon and Harry Revel. (Victor 25487.) Tommy's band also recorded "There's Frost on the Moon" (which is a steal from "You Can't Pull the Wool Over My Eyes") which has been released with the standard, "Keepin' Out of Mischief Now." The former turns out to be not a frost at all, due chiefly to a first rate arrangement (probably Paul Wettstein) well played. Notice especially Dave Tough's magnificent drumming. (Victor 25482.)

MIDGE WILLIAMS RECORDS WITH TEDDY WILSON

Midge Williams, who also sings on the Studebaker show, made some records recently with Teddy Wilson. Titles are "Where the Lazy River Goes By" and "Right or Wrong." The band is better than the singer. (Brunswick 7797.)

BENNY CARTER'S RECORDING PERSONNEL

Though mention was made last month of the Benny Carter importations ("When Day Is Done" and "Big Ben Blues") we neglected to list the personnel. The former side includes Andy McDevitt and Buddy Featherstonhaugh, reeds; Duncan Whyte, and Tommy McQuater, trumpets; George Elliot, guitar; Ronnie Gubertini, drums; Pat Dodd, piano, and Al Burke, bass. Four men were added for "Big Ben Blues," these being E. O. Pogson in the reed section, and Ted Heath and Bill Mullaney, trombones, and Max Goldberg, the famous trumpeter, in the brass section. (Brunswick 7786.) Incidentally, if we recommend these two sides it is only with numerous reservations.

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MEROFF BLOWS THEM OUT OF THEIR SEATS AS WLW DIR. BURNS

Cincinnati, O.—It is rumored that Bill Stoess, the cigar smoking general musical director of W.L.W., will have his "Famous Flying Dutchman" on the air soon. Let's hope soon because that outfit was as fine as they come. How about it Stoess.

Benny Merooff is blowing 'em out of their seats at the Plaza with a band that can play louder than Sousa. The guests leave with indigestion and two broken ear drums.

Phil Davis, W.L.W. leader, is burned up because Jack Egan made the statement that Ray Robinson was the first leader to use four euphoniums. It so happens that Davis used the idea months ago and he has right to burn. Phil is the idea guy at W.L.W. Incidentally, he has some—fine ones.

(Ed. Note—Robinson used four euphoniums four years ago for transcription work. The record is in Down Beat's office.)

Jimmy Brink, the Lookout House boss, continues to bite on the bookers line like a catfish on liver. He has been taking it on the chin with some foul bands. It is hard to figure out why he keeps on biting when he has a No. 1 band in the Trask outfit.

Bob Rainer and his smooth band of locals have put the Mariemont Inn on a paying basis again. It is a hangout for Cincy's 400 and as they refuse to bite on any bad bands, we must, therefore, give Rainer the credit.

Earl Wendaleken, the 6 ft. 5 drummer with Clyde Trask, will go the way of all flesh sometime in February when he will middle aisle it with Cincinnati's prettiest—the lovely Ethel Haisley.

The Parisian Melodians, a swing band of 13 girls, played the Shubert Theatre in December, and a nice band it was. The features in the band are Naomi Lutes (sax) Marion Elsae (trumpet) and Olga Gaven (trombone). Dorothy Woolf does a great job of conducting.

The Nine Mile House had to enlarge their place because of the big biz, the fag show is drawing. The Revue is known as "The Gay Boy Revue" and what a swell bunch of fairies they are. It's the real thing (whoops, my dear).

Billy Snider, the old Kentucky Colonel, has his band in the 4444 Club and there has been a big pickup in business. They are good until January in this spot.

Austin Wylie, the Cleveland leader, has been playing the Dirigible New Year's Eve. It is hard to figure how a leader can get so high then come down the ladder to play dance halls. I'll bet that hurts.

Mel Snyder has been hitting the road playing through Indiana, Kentucky, and Ohio.

Ted Travers is doing very good at old Vienna and he has proven himself a good B.O. draw here in Cincy. Looks like he will stay on although I wouldn't bet on it.

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George Hamilton's Orchestra at Palmer House



Spike Hamilton's new band has improved tremendously and is definitely on the way to become one of the sweet band sensations of the year. Several new records waxed by them for Victor are good samples of what may be expected of this group in the next few months.

There is just enough snap in the tempos to be rhythmic, and just enough phrasing to be sweet without being monotonous. Some of the phrasing borders on the staccato "but that,"

says Spike—"is because we built the band to order for a definite style that would harmonize with the type of work that Veloz and Yolando do, and still would be appealing and danceable for the general public."

"Our problem has been one mainly of balancing solidness of ensemble against the viola glisses and the variety of effects we have strived for."

The band features harp and accordion improvising by Chicco and Jerry

Shelton and many other unusual effects. The personnel is as follows: left to right—Louis Chicco, harp; Harold George, bass; Stan Loy, sax; Walter Robeson, sax; Kenneth Robeson, trumpet; Kenneth Bracket, sax; Spike Hamilton, leader and violin; Emil Briano, viola; Jud Ferguson, drums; Lee Allen, guitar; Jerry Shelton, accordion; Lee Norton, vocal; Red Coury, piano and arranger.

band still swinging in the Club Caprice at the Hotel Coronado . . .

Rog Fox and Al Roth, musical directors at KWK and KMOX, two locals. Roth was formerly band stand man at the Ambassador. Lang Thompson and his lads in the pit at the Showboat Ballroom, the leading night dance spot . . .

FUNNY THING, LOCAL LEADERS OUTDRAW BIG-NAMES

by Bob Nash

St. Louis, Mo.—Funny thing about this town. After "importing" name bands all the past summer and fall seasons, it has developed that the local night spot citizenry still goes wherever the favorite maestros are playing, turning out, it's true, for the name bands not regularly playing here season after season, but not in such large numbers as for the local favorites.

Witness for example Bobby Meeker and his orch at the Club Continental and the Hotel Jefferson and Irving Rose at the Chase Club in the Hotel Chase, two popular leaders who will always be found in Saint Louis by popular demand.

Mitchell Schuster playing in the

dining room of the Statler, is another leader with a large local following. Schuster is remembered as the first orchestra to go on the downbeat in Jack Dempsey's restaurant in New York.

Ben Bernie and all the lads dropped in town for a run on the Ambassador Theatre stage and at the request of the management left Danny Meehan, Irish crooner behind to m. c. the stage program called "The Hit Parade," modeled after the famous cigarette program on the networks. Al Dee directs the orchestra.

Back from Hollywood, Charlie Schmitt has opened with his orch at the Chez Paris . . . Dot Keena, petite vocalist at KMOX is now warbling at the Hotel Kingsway . . . Ol Hahn's

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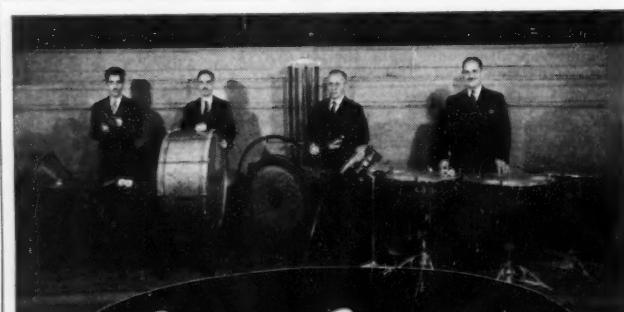
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McKee, Red; (McKee's Club) NYC, ne
Macias, Pete; (Hog Heaven) Washington, D. C., ne
Makler, Herb; (Van Horn's Farm) St. Louis, Mo., ne
Manning, Piper; (Don Dickerman's Pirate Castle) Miami Beach, Fla., ne
Mastin, Ted; (Bitter Tavern) Brooklyn, N. Y., ne
Masters, Frankie; (Stevens) Chicago, h
Mayerson, Sam; (ETAOI L. THEATRE) Miami, Fla., ne
Meyer, Bernie; (Hibiscus) Miami, Fla., h
Miller, Dave; (French Casino) Miami, Fla., ne
Mellow, Earl; (Westgate Supper Club) Pitts., ne
Meroff, Benji; (Netherland Plaza) Cincinnati, h
Merry, Wendell; (Schmidt's Farm) Scarsdale, N. Y., ne
Molina, Carlos; (Romeo Plaza) Miami, Fla., h
ETAOI STATION; (Romeo Plaza) Miami, Fla., ne
Molina, Carlos; (Romeo Plaza) Miami, Fla., h
Mooney, Art; (Porwan Club) Detroit, ne
Moore, Danny; (States) San Francisco, h
Morgan, Ruth; (States) Miami, Fla., ne
Morgan, Robert; (Club Reno) Kansas City, Mo., ne
Moyer, Earle; (Cathay Tea Gardens) Phila., ne
Moyer, Ken; (Texas) Ft. Worth, Tex., b
Myers, Stan; (Sun Club) Washington, D. C., ne

Narvaez, Ted; (Roseland) Brooklyn, N. Y., b
Nelson, Claude; (Danceland) Oakland, Calif., b
Nelson, Ozzie; (Lexington) NYC, h
Newman, Ruby; (Rainbow Grill) NYC, r
Newman, Carmen; (Cedar Gardens) Cleveland, O., ne

Nichbour, Eddie; (Café Moderne) Chicago, b
Norris, Stan; (Merry Gardens) Chicago, b
Norris, Red; (Blackhawk) Chicago, ne
Nouri, Walt; (Home) Haverhill, Mass., r

Olman, Phil; (Trocadero) Hollywood, Calif., ne
Oliver, Fred; (States) Cleveland, O., h
Oliver, George; (Edgewater Beach) Chicago, h

Panico, Louis; (Oriental Gardens) Chicago, ne
Parr, Hor; (Tom Collin's Club) Reid's Nest) Miami, Fla., ne
Patterson, Stan; (Alma) Vancouver, B. C., b
Patterson, Paul; (Alma) Vancouver, B. C., b
Perry, Bob; (Grauman's) Chicago, h
Penders, Paul; (St. Paul) St. Paul, Minn., h
Perone, Phil; (Trianon) Detroit, b
Perry, Ron; (Low) Baltimore, Md., b
Perry, Dick; (Vine) Detroit, b
Peterson, Pete; (Riptide) Miami Beach, Fla., ne
Pierce, Reed (Cubb's) Ann Arbor, Mich., ne
Pillard, Chuter; (Plantation) St. Louis, Mo., ne
Pillard, Chuter; (Majestic) Chicago, ne
Pindick, Bob; (Beverly Blue Room) Los Angeles, ne
Popay, Jay; (Blue Crystal) Boston, Mass., b
Prima, Leon; (Shim Sham) New Orleans, La., ne
Pryor, Roger; (Inn) Chicago, h

Raines, ob; (Marienmont Inn) Cincinnati, h
Raines, Romeo; (Ambassador) NYC, h
Read, Kemp; (New Bedford, Mass.)

Rhodes, Dusty; (Jefferson) St. Louis, Mo., h
Richards, Barney; (Limelight) Chicago, ne

Rio, Rita; (Gloriette) NYC, ne
Ritter, Russel; (Palace) Houston, Tex., ne

Rizzo, Vincent; (Adelphi) Philadelphia, ne
Robert, Red; (Wirth's Colonial) Milwaukee, h

Rogers, Bob; (Brunswick Casino) Boston, h

Romanelli, Freddie; (Vanity) Detroit, b

Rothanelli, Luigi; (King Edward) Toronto, Can., h

Romanoff, Phil; (Palm Island) Miami, ne

Rose, Irving; (Chase) St. Louis, h

Rosen, Sam; (Wichita) Wichita, Kans., h

Ruby, Charles; (Hillbore) Tampa, Fla., h

Ruby, Charles; (Hillbore) Tampa, Fla., h

Russell, Jack; (Melody Mill) Chicago, b

Sabin, Paul; (Town Casino) Miami, Fla., ne

Santino, Tony; (Oceanic Gardens) Miami Beach, Fla., h

Samson, Herbert; (Bal Tabarin) San Francisco, ne

Sander, Joe; (Gibson) Cincinnati, h

Sands, Carl; (Chateau) Chicago, b

Savitt, Jim; (Station) KTW, Phila.

Schilling, Vic; (Airplane Club) Denver, Colo., ne

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CRAZY CROSBY CREW CONTINUES SCREWY FLOOR SHOWS

(Continued from page 1)

is still selling out on swift vocals like, "Here Comes Your Pappy With The Wrong Kind of Load" and the whole crazy Crosby crew continues its policy of screwy floor shows. Sample of the enthusiasm they engendered: one woman fan who signed herself "Fifi" sent the boys a wire every night, but they had to get Pierre of the dancing team of Pierre and Temple to read them, 'cause they were all written in French.

Fort Worth's biggest music news for some time is the Goodfellow's midnight Christmas frolic to be held December 21 at that city's Worth Theatre headlined by Carol Lofner's ork. Carol's 12-piece "Singing Violins" organization includes Don McClain, Ray Carroll, Max Vaughan, Harry Wiese, Jack Warren, Marvin Landfield, Frank Sabetella, Carl Allen, Jack Williams, Dale Cornell, Daymon Runmon, and the maestro. Currently featured at the Venetian Ballroom in the Blackstone Hotel, the Lofner aggregation is another example of an ork where swing and sweet don't mix. Their piano and violins are too prominent to give them any variety, the same trouble Joe Reichman had, only Joe caught wise and changed while Lofner has.

Jack Crawford, the Clown Prince of Rhythm, is at Fort Worth's Ringside Club with Bill Thompson on the vocals. Crawford's group succeeded Jimmy Garrigan at the nitery. Garrigan, with Harvey Crawford to sing for him, has a pretty nice ork with

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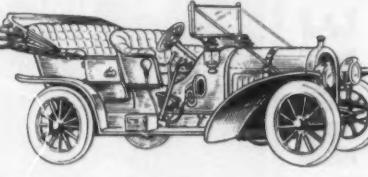
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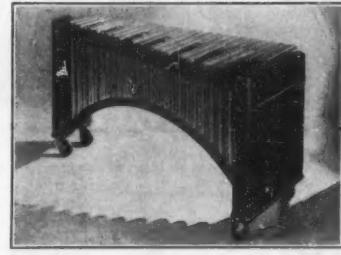
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Concert in Chicago.

A bunch of swinging crickets examine
some hot notes to find out what song is!